VOGUE

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PRICE 25 CENTS

Baby's First Bath

In a famous hospital, three babes are born daily. The care of these infants has become an exact science.

The nurses use nothing but soft tepid water and pure olive oil for baby's bath the first week of its life

After that Palmolive naturally follows.

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Baby's first soap and water bath should be always a Palmolive bath—smooth, soft, creamy suds, of warm fresh water and Palmolive Soap.

Many physicians recommend Palmolive as the perfect soap for a Baby's delicate skin, because it is made of the two necessary palm and olive oils.

And because it does not contain free alkali, or anything that can injure the tenderest skin.

Palmolive Soap refreshes and invigorates the skin, preventing redness, irritation or chafing.

Its delicate green color is the natural hue of the pure materials from which it is made. Its faint perfume is dainty and refreshing.

Since Palmolive Soap is best for the tender skins of children, it certainly is best for grown women and men.

Palmolive Soap is *unlike* any other toilet soap—because of the soothing, cleansing, softening effects of the wonderful palm and olive oils. That is why more Palmolive is used than any other high-grade toilet soap.

Price, 15 cents per cake

PALMOLIVE SHAMPOO is delightfully cleansing. It stimulates the hair to healthful lustre and luxuriant growth.

Price, 50 cents.

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Price, 50 cents

Send two 2-cent stamps for sample cake of Palmolive Soap and free booklet, "The Easy Way to Beauty"

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The perfect tone—the tone *you* like the best—is different with different selections.

You will never be satisfied with any musical instrument which does not respond to your individual tastes and requirements. How many times have you been actually irritated by hearing music played too loud, too fast, too slow, too low, or in some way which did not answer your desire at the moment?

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Victrola Needle
30 cents for 200

Medium tone

Victor Needle
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50 cents per 1000

Soft tone

Victor Half-tone Needle
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50 cents per 1000

Subdued tone

Victor Fibre Needle
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(can be repointed and used eight times)

The only way you can be sure of having your music exactly the way you want it is to own an instrument which you can *control* at all times to suit your varying desires.

Victor Changeable Needles enable you to exercise this control, to give any selection the exact tone *you* wish, and to make the instrument constantly adaptable to your different moods and your varied demands for musical entertainment in your home. Victor Changeable Needles can thus be compared to the pedals of the piano, the stops of wind instruments, or the bowing of the violin.

Contrast these advantages of the Victor changeable needle system with the old style fixed or unchangeable point in other instruments, where *all records must be played exactly alike* and where there is no possibility of changing the sound volume or the tone quality.

Because the Victor is always subject to your complete control, it gives you *more* entertainment, *more* variety, *more* personal, individual satisfaction day in and day out.

Any Victor dealer will gladly play any music you wish to hear and demonstrate the value of the changeable needle.

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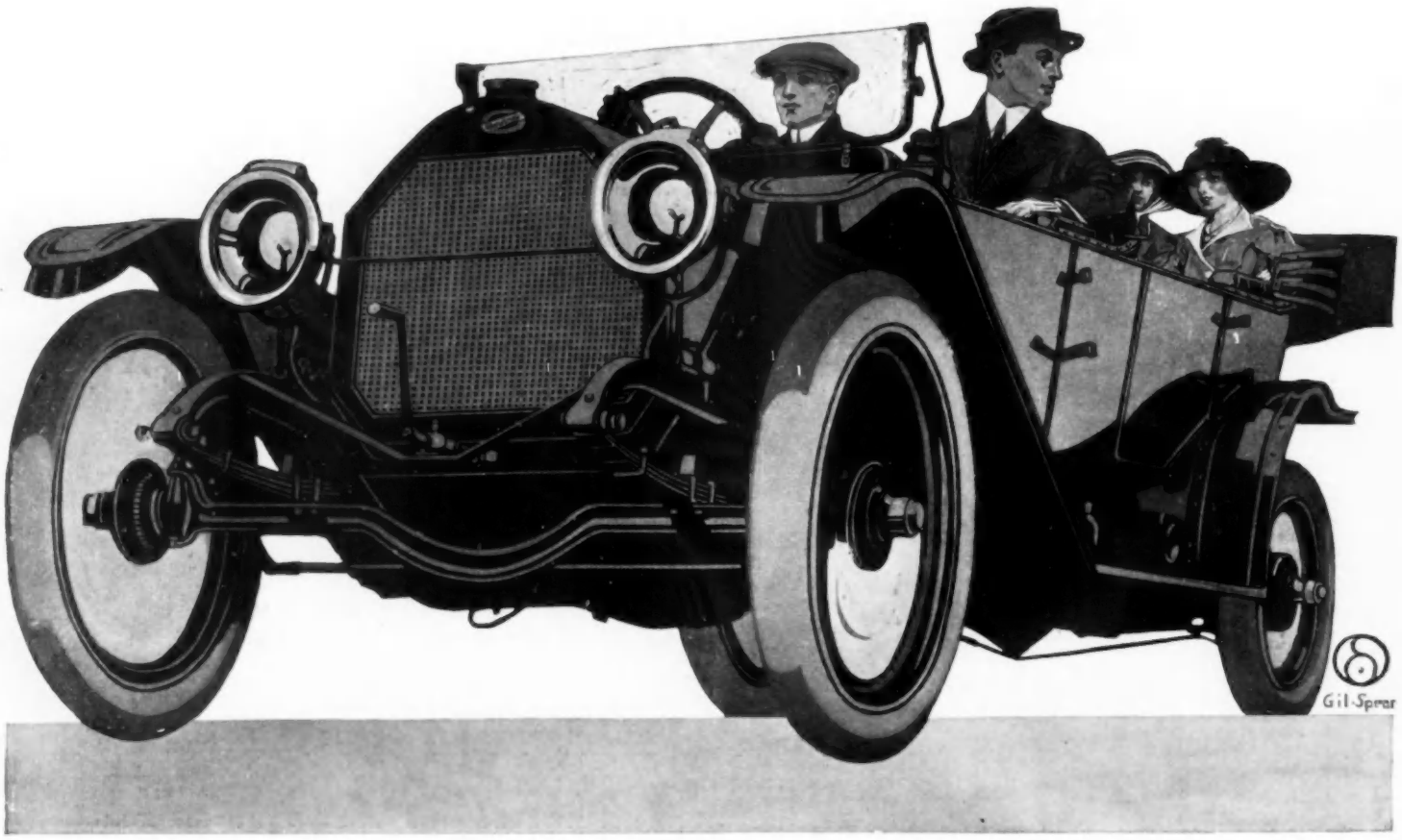
Berliner Gramophone Co., Montreal, Canadian Distributors.



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5b—SEPARATE SKIRT of imported white eponge, two-piece model, open at either side of front, shirred back with belt and buckle, crochet buttons; lengths, 34 to 42 inches..... **5.95**
Value, $9.75

7—TAILORED BLOUSE of fine white crepe voile, collar, cuffs and pocket on left sleeve of ratine voile, fastened in front with pearl buttons; sizes, 32 to 44 bust..... *Value*, $4.50 **2.95**

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Wherever you go this summer, see that Vogue goes with you. As long as Vogue is at hand all its services are yours to command. Arrange immediately to have Vogue follow you throughout July, August and September; and then, whenever you think of something you want us to do for you, simply send us a letter or a postcard.

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From Paris came the idea for this suit, made of heavy twill crepe de chine. Has vest and under-sleeve of white silk poplin, finished with a trimming of Bulgarian silk. 18.50

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THE mother of three boys was talking last month about the rapid progress her sons have made in their studies, and the equally great improvement in their physique.

"Through Vogue I have at last discovered the right school for them," she said; and the incident shows how tremendously helpful is the Educational Directory of Vogue to parents who accept the twofold assistance it offers them.

Merely as a list of dependable schools and camps, expressly recommended by Vogue, this directory will solve many a school problem. The very school you are looking for may be among the fifty-one excellent schools represented here. But our service goes even further than the publication of these announcements, for we are always ready to give you special information about any school, and to suggest one or more schools that we think can best meet your requirements.

Five members of Vogue's staff are concerned in this service. Some of them are still near enough their own school and college days to retain the vivid first-hand impressions that are so valuable in helping you decide. Others bring the mature judgment that is even more necessary. We regularly visit the schools to gather the kind of facts that one can never secure except in person.

First read the announcements on these pages, weigh them carefully, and write to the schools that most appeal to you. Their catalogues will be helpful; and by all means arrange if you can to visit the schools themselves. Then, if further information is needed, write to us. If you cannot find on these pages quite the school you have in mind, we will find it for you. Tell us what sort of school you want, where you would like to be, and what price you care to pay.

Approach the choice of schools in this systematic and convenient manner and you will find it surprisingly easy to find the right school. Begin now to plan for next Autumn. Write to the schools on these pages, and to

EDUCATIONAL DIRECTORY
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443 Fourth Avenue New York

New York

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Half-hour from Grand Central Station, New York.
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District of Columbia

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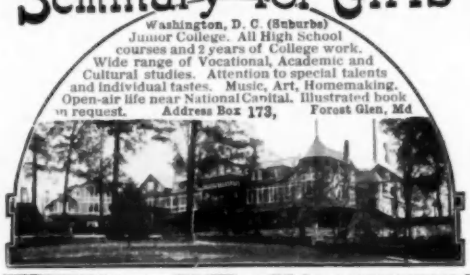

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New athletic field designed for every form of sport. A moderate military system. Young boys of the school receive particular attention in all details.

Limited to fifty boys. Write for booklet.

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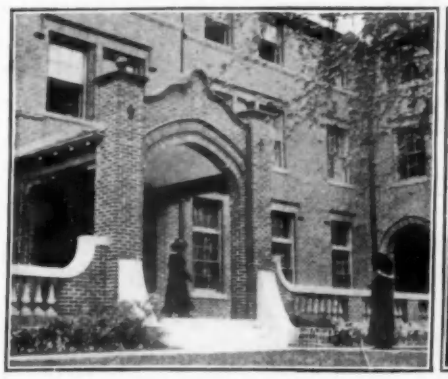


THE ENTRANCE

THE PROVIDENCE SCHOOL

SEEKONK ROAD

The School with a Farm Annex

By WALTER LINCOLN COLBY

THE beneficent influences of the study of Nature are so inspiring that Miss Wheeler, of Providence, Rhode Island, has conceived the idea of introducing a course in gardening and farming as part of her regular curriculum. There is scarcely a more beautiful place for a girls' boarding and day school than the part of Providence in which Miss Wheeler's school is situated. The school is equipped in the most modern manner, including a building devoted to Montessori instruction, where children are taught in an open air house. Miss Wheeler also conducts a successful summer school in Europe.

With this progressive spirit, Miss Wheeler has seen the growing need for something beyond book learning. One of New England's best-known educators recently said: "Very few girls taking our classical course are fitted for any occupation, or are in a position to be independent, and it is because of this lack of preparation for something useful in business life that I so often urge my pupils to take the business course." This is precisely why Miss Wheeler has decided to prolong, if necessary, the time required for college preparation, in order to include with her courses in Domestic and Household Arts the study of Farming and Gardening.

THE FARM

There is a picturesque farm in the southeastern part of Massachusetts, just over the Rhode Island line. Nature has been so kind to this farm that Miss Wheeler purchased it, and it is now to become a department of her city school.

The township where the farm is situated bears the quaint Indian name of Seekonk. The motor that took us to visit it made the trip in fifteen minutes. We found the farm entirely surrounded by open country. It comprises some seventy or eighty acres, including woodlands and most delightful knolls and terraces that equal the ideal of any landscape architect. Because it is so near Providence, little time is lost in going and returning—the daily trips are made by automobile, and always under the chaperonage of the teachers.

FARM ANNEX AT SEEKONK

The girls are taught gardening and farming in all branches, including the raising of fruit and vegetables for the school table. Horticulture is an important part of the course, and many day pupils are likely to prolong their studies in this branch long after the regular term of the school closes. Each girl works on her own plot during the season, and in the greenhouses in winter.

DOMESTIC SCIENCE AND HOUSEHOLD ARTS

One of the most valuable features of this farm annex is the practical study of cooking and of household management—not only for the girls who are taking the farm course, but for many other pupils who are to spend their week-ends at the farm. This gives real practice in domestic arts, and is excellent preparation for entertaining guests at one's own home.

THE ART DEPARTMENT

Instruction in art is a special feature of Miss Wheeler's school. A building at the farm is to be designed and equipped for this purpose. Also the girls very much enjoy rehearsing little plays and pageants out in the beautiful open country. As we watched them happily at work in the soft May breeze and heard their voices raised in chorus, it was impossible to escape contrasting such a rehearsal with one on the cramped stage of some school hall.

All in all, the possibilities of this farm annex are almost unlimited, and we predict for Miss Wheeler a splendid success.

THE COMBINATION

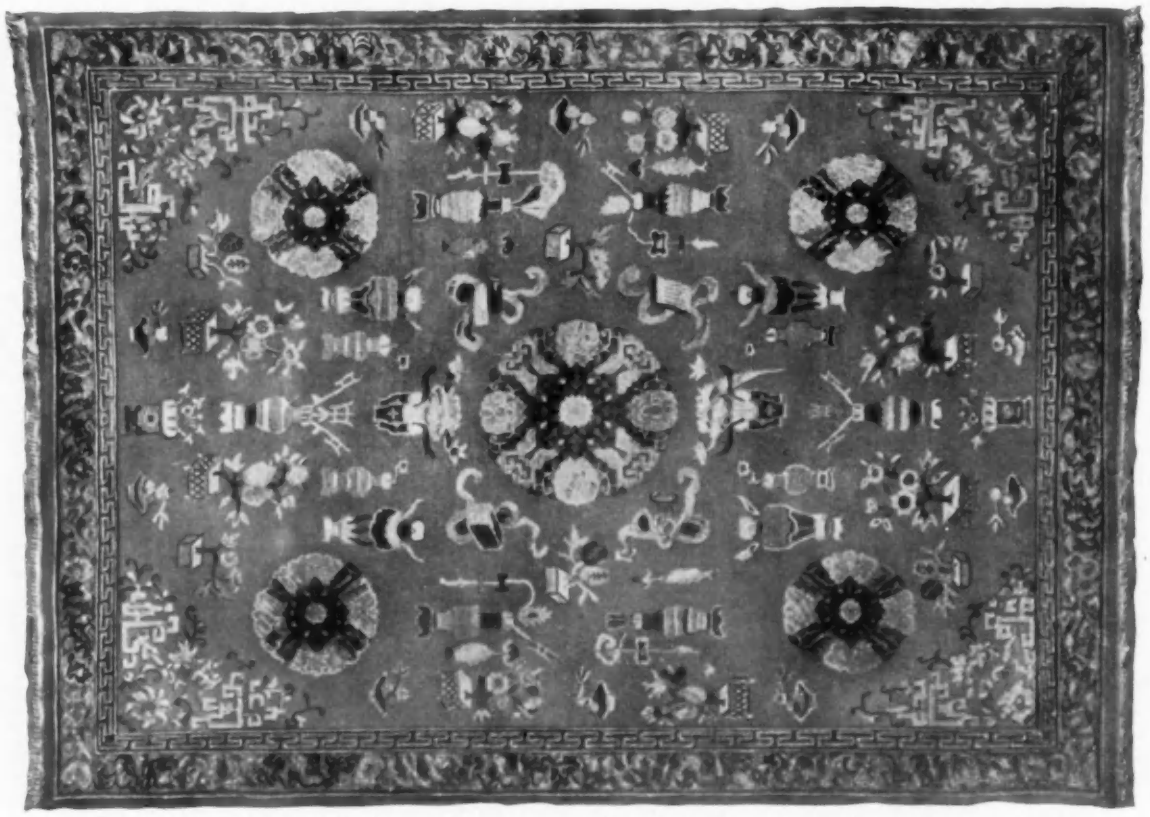
Farming and gardening may not be wholly new in connection with a girls' school, but the combination of a modern city school like Miss Wheeler's with a large, easily reached farm is almost unknown. Her pupils have all the advantages of a charming city, scarcely an hour by train from Boston. Their educational advantages in art, music and the classics are excellent; and at the same time they enjoy all the invigorating activities of a country school, with long walks, riding cross country, canoeing, and skeeing in winter—to say nothing of skating and hockey. Here is an opportunity for symmetrical development seldom if ever before offered by a boarding and day school for girls.

Visitors are always cordially welcomed. We suggest to those who are unable to visit the school that a letter to Miss Wheeler will bring many particulars that will be of interest.

MISS WHEELER'S TOWN AND COUNTRY SCHOOL
PROVIDENCE, R. I.
Address, MISS M. C. WHEELER, Principal

REHEARSING A PAGEANT

THE STREAM



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When you have read the headlines, you are ready to go on with the stories that most interest you. A letter or a visit to any of the shops on these pages will repay you.

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(Continued on page 12)

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(Continued from page 11)

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Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 12)

Ladies' Tailors—Cont.

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Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 13)

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Twenty brief messages from other Vogue readers are printed below. Read them. Answer those that interest you. And resolve to try a message of your own at the earliest possible opportunity.

You will never make the most of the unique "S and X" idea until you regularly use this column to dispose of all those personal belongings which you do not need, and which some other Vogue reader will be glad to know about and to buy.

How to Answer the Messages in This Number:

Put your reply in a stamped envelope with the number of the message written in the corner (for instance, 850-A). Then enclose this in an outer envelope and mail to "S and X" Service, Vogue, 443 Fourth Avenue, New York.

Enclose no money; wait till the advertiser writes to you.

If her answer to your letter is satisfactory, send Vogue your money order or certified check for the amount agreed upon. We will have the advertised article sent you, and will keep your money on deposit till you instruct us to send it to the advertiser, or till you have returned the article to her. Never send any article to Vogue.

How to Insert a Message of Your Own.

If you do not find below exactly what you are looking for, try a message of your own. The rate is $1 for 25 words or less; additional words 5c each.

Wearing Apparel

FOR SALE: Three-piece spring suit in new shade of tan; Worth model. Size 36. Cost $150. Sell $50. No. 982-A.

RIDING habit, size 32-34, side saddle, safety skirt, dark oxford, made by leading Baltimore tailor. Cost $65. Sell cheap. English hat and crop included, if desired. No. 983-A.

FOR SALE: One white embroidered linen dress, size 38, $20. One thin white dress embroidered in soft brown, $15. Good condition. No. 984-A.

FOR SALE: Light-weight, rose-colored broadcloth afternoon or evening coat, suitable for summer wear. French model. Cost $75. Sell $30. No. 986-A.

OWING to mourning, will sell two gowns worn only once; 36 bust; blue satin gown, overdress black and gold gauze; evening gown pink satin and accordion plaited chiffon. $35.00 apiece. No. 987-A.

FOR SALE: Four beautiful hand-made, embroidered lace trimmed night robes; $25 each; worth $50. A wonderful bargain—exquisite work. No. 988-A.

FOR SALE: Short black brocaded crepe gown, new model, never worn. Size 38. Cost $95; price $48. Send on approval. No. 990-A.

FOR SALE: Imported afternoon gowns which were confiscated by U. S. Government for non-payment of duty. One Copenhagen blue crepe, $35; the other a novelty brown silk, $45; both size 36. Appraised value, $220. Send either C. O. D. Subject to approval. No. 991-A.

Miscellaneous

TWO people using best private equipment will include four others in five weeks' camping, fishing trip through northwestern Wyoming, Shoshone Indian Reservation, Jackson's Hole, Yellowstone Park, remote mountainous districts. Leave railroad terminus July first. Exclusive. References exchanged. No. 985-A.

WANTED: The latest model of the Hartman Berth High trunk. Must be in good condition. No. 151-B.

Miscellaneous—Cont.

TO SUBLET: For July and August, a very comfortable downtown studio, on Fifth Avenue. Furnished—two rooms—$25 month. No. 989-A.

FOR SALE: Rarely beautiful antique mahogany davenport with six chairs, carved in rose design; in excellent condition. Price $250. No. 992-A.

Professional Services

DELIGHTFUL home for children from three to ten, in the beautiful old village of Farmington, Connecticut. Surroundings exceptionally attractive. References exchanged. No. 281-C.

A LADY who has had experience as a teacher and chaperon in a prominent girls' school, and who has traveled extensively, desires a position as instructor and chaperon to a young girl wishing to study or travel abroad. References and terms on request. No. 282-C.

REFINED mother and daughter would like furnished house for the care for July and August. No. 283-C.

YOUNG college graduate wishes position as traveling companion to elderly woman. Highest references given and expected. No. 284-C.

WOMAN of culture, possessing executive ability, physical strength and unusual adaptability for work with young people, wishes position of matron or house mother in private school. New York, Philadelphia, Pittsburgh references. No. 152-B.

QUIET, refined family desires to board and take charge of invalid or elderly lady. Location in small city about sixty miles from New York City. No. 153-B.

A REFINED young lady of good education and ability desires a position as secretary or companion. No. 287-C.

PHILADELPHIA young lady, conversant in art, music and languages, experienced traveler, desires one or two young ladies to complete party of four for European travel during summer months. Highest references given and expected. Fee and expenses required. No. 286-C.

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Norfolk blouse bathing suit of messaline silk in midnight blue or black, girdle and tie of self material, collar of white moire. PRICE . . $9.75

Sunbonnet of black satin. PRICE . . 3.95

Satin sandals with buckles. PRICE . . 1.50

Garters. PRICE . . .39

Duchess satin bathing suit, trimmed with military braid; slashed skirt showing bloomers of purple or Copenhagen blue; collar to match bloomers. PRICE . . $19.75

Black satin shirred bonnet. PRICE . . 3.95

High satin shoes; ribbon laced. PRICE . . 2.25

Garters. PRICE . . .39

Black mohair bathing suit, with collar, cuffs and panel down front of black and white striped material; button trimmed and finished with bow tie of contrasting color. PRICE . . $6.75

Ruffled bathing cap of plaid silk. PRICE . . 1.95

Bathing suit of two-toned silk serge in different color combinations; collar, cuffs, vest and bound buttonholes of plain or striped silk. PRICE . . $5.50

Rubber cap, trimmed with rosette. PRICE . . .65

Satin sandals. PRICE . . 1.50

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Would You Forecast

NEXT AUTUMN'S MODES ?

Then Be Sure To
Read Vogue This Summer

TO follow the summer modes carefully is to be prepared for whatever the autumn may bring forth.

Fashion is a kaleidoscope. If you recall that ingenious toy, you will remember how, by slow degrees, one glittering pattern shifted into the next. So it is with the fashions—changes come gradually, and even the smallest change casts its shadow before. When the fashion openings are at their hight, no new things surprise the woman who has surveyed, week by week, the gradual and regular procession of the modes as Vogue brings them to her.

THE WISE WOMAN

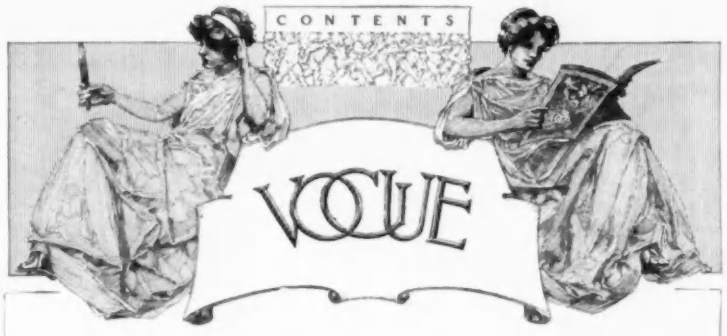
Watch any woman who is resolved to keep up with style next Fall. Tucked away in her boudoir table you will find the latest Vogue. Some of her friends, as devoted as she to Vogue at other seasons, may go on the principle that they can forget about clothes in the hot months. All goes well with them—till a sudden flood of new Autumn styles appears, and they cannot easily discriminate between good, bad and indifferent models.

But the woman who has studied Vogue during the summer can, when autumn arrives, choose her new wardrobe safely and with authority.

Page 4 may remind you to keep the newest Vogue always at your elbow this summer.

GOOD BATHING SUITS

Three of our best bathing suits are reprinted on page 108. Our offer to cut these patterns to measure at $1 each is an unusual one; and if you are determined to make a specially good appearance on the beach this season, there is no time to lose in ordering one of these three very attractive models and in making it up in time for your first plunge.



JUNE 15, 1913

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The Next Vogue

OUTING FASHIONS NUMBER

Dated July 1
On Sale June 25

The Next Vogue

TO be sensibly and becomingly dressed for all out-of-door sports—to avoid in your wardrobe the absurd mistakes you are sure to discover in others—this is an ambition you may easily attain by reading the next Vogue. Here in miniature is the cover design.

The cover of the next Vogue is by Helen Dryden

"WHERE the Feminine Touch Fails" is the leading article chosen for the next Vogue. It describes the frequent mistakes made in sporting dress by sportswomen who really ought to know better.

There is a definite standard in outing clothes. The next Vogue tells what this standard is, and how to maintain it. Our article is to be illustrated with styles to avoid and styles to adopt.

Though sporting equipments have the place of honor in her next letter, our Paris correspondent will forecast the formal summer mode. There will also be two pages of garden furniture—mostly chairs and benches that any first-class country carpenter can make, and that will be much appreciated by those discerning people who are constantly making more use of their gardens as living rooms.

Copyright by Lallie Charles

THE DUCHESS OF MARLBOROUGH

One of the most charming of the many Anglo-American peeresses who entertain brilliantly in London is the Duchess of Marlborough, formerly Consuelo Vanderbilt. This winter and spring the Duchess has been traveling on the continent, and has been much seen on the Riviera, at Paris, and at the race courses

OUR LADIES OF THE PEERAGE

Heavy Tribute Has England Levied Upon American Society, Taking Toll of Its Beauty and Wit to Add Luster to an Already Brilliant Circle of Peeresses

By the HON. MRS. FITZ ROY STEWART

DURING the past thirty years the American woman has made herself a power here in London society, and the cause is not far to seek. Keen witted, beautiful, dressed to perfection, entirely self-reliant, certain of all things and most of all of herself, it is little wonder that she has but to come to conquer. True, the long line of international marriages is in part responsible for her English success, but she has proved a hundred times that she does not need to work thus from the inside.

We now number in our English peerage three American duchesses and one marchioness, and there are countesses and baronesses too numerous to mention. Also, there are many wives of eldest sons who will some day take high rank in our peerage. All dukes, and therefore all duchesses, have the same rank in the English peerage, but of course some of the ducal stars shine with a brighter light than others. There are "great" dukes, and "little" dukes, but comparisons, at the best, are useless. Suffice it that the dukedom of Marlborough, duchessed by an American girl, Miss Consuelo Vanderbilt, stands in the front rank of English peerages. The present duke is a Knight of the Garter, as many of his predecessors have been, and Blenheim, his family place, bears the proud name of "Palace." The Duchess of Marlborough unites among other good gifts those of high rank, immense wealth, and a charming personality and appearance. Her pretty, piquant face with its soft, almost wistful eyes is most charmingly rendered in the lovely portrait by Carolus Duran. She writes well, has become a good platform speaker, and spends infinite time, trouble, and money in good works. Especially does she give of her resources to prisons and prisoners, and each autumn holds a sale at Sunderland House, her Mayfair residence, of articles made by the prisoners' wives. She has a fine collection of books, and a priceless collection of old enamels and miniatures. Besides all this she is a wonderful mother; her devotion to her sons is a proverb. Lord Ivor Spencer-Churchill is not strong, so she goes constantly with him to the Continent for his health. Sometimes she rents a place in the solitary depths of the country, and once she hired a house in the tiny village of Kent, in the heart of the hop-gardens, five miles from a railway-station.

But all this is in the name of motherhood. For herself she fancies a gayer sort of life, and lives in great splendor in her many houses, every minute appointment of which is of the richest yet in the most perfect taste. The equipage in which she attended the Coronation of 1911, for instance, attracted much attention and admiration. It was the Marlborough state coach, with its claret panels and silver fittings. This was attended by a wigged coachman and powdered footmen, all in claret-colored liveries bedecked with "motto" braiding.

Photograph by Campbell Studios

The Marchioness of Dufferin was formerly Miss Florence Davis, daughter of Mr. John H. Davis. Her eldest daughter, Lady Doris Blackwood, is a débutante of the current London season

THE SECOND AND THIRD AMERICAN DUCHESSES

The Duchess of Roxburghe, formerly Miss May Goelet, daughter of Mrs. Ogden Goelet, has made many friends in London society. Long before her marriage, when she acted as joint hostess with her mother at the many smart parties they gave at Wimborne House, which they rented from Lord and Lady Wimborne, she was a social favorite in London. The Duchess is small, and dark, and slender, with a clever face, strikingly attractive. She has quite an English love for outdoor life and active exercise. She plays golf, skates, and is a keen and expert salmon-fisher. Therefore does she prefer her country to her town house. She and the Duke entertain many parties at Floors Castle, in Scotland.

The Duchess of Manchester, formerly Miss Helena Zimmerman of Cincinnati, has recently entered the ranks of London hostesses, having delayed so long her coming to the city because of her great love of the country, of golf, cycling, and motoring. Her romantic marriage in 1900 attracted much interest. Early one morning she and the Duke met at Marylebone Church, she clad in a hat, blouse, and a short-skirted frock instead of the orthodox bridal white and orange-blossoms; and there, without formality, they were married.

Kylemore Castle in Ireland, where the Duke and Duchess now reside, was built in 1864 by the late Mr. Mitchell Henry. It is said to have cost over two million dollars, and is, indeed, a handsome pile of granite, with limestone facings, and chimney-pieces of green Connemara marble. It took seven years to complete the building, and it is an interesting bit of patriotism to note that it was erected almost entirely by native labor.

The Marchioness of Dufferin, formerly Miss Florence Davis, daughter of Mr. John H. Davis, of New York, is one of the most beautiful and accomplished of the American peeresses. Her singing is her chief talent, and one which has been thoroughly cultivated under the best masters in Europe. The present marchioness has had some noted predecessors. The Dowager Lady Dufferin, who is still alive, was the founder of the Fund for Supplying Female Medical Aid to the Women of India; she also wrote clever accounts of her travels, such as "My Canadian Journal" and "Our Viceregal Life in India." Before her came Helen, Lady Dufferin, a woman of great beauty and talent, by birth a Sheridan, and the sister of the Duchess of Somerset, and of Mrs. Norton, the well-known novelist.

The Viscountess Acheson, whose husband is heir to the Earl of Gosford

A FEW AMERICAN COUNTESSES

Coming to the countesses, there is first Lady Suffolk, a very handsome and attractive woman, the daughter of the late Levi Zeigler Leiter of Washington. She lives very quietly with her husband and three small sons at their fine old place, Charlton Park, in Wiltshire. Lord Suffolk is the nineteenth earl of his line, and his peerage, dating from 1603, stands sixth on the long list of earldoms.

Lady Essex, once Miss Adele Grant, likewise married an English earl of ancient lineage. She has much charm of manner, and by virtue of her slender grace, her soft eyes, her dark, fluffy hair, and a complexion which someone has neatly described as "magnolia tinted," she holds a high place among the beautiful peeresses of England. Indeed, so supreme is her beauty that she sat as the model for that lovely picture, "The Lady in White," by Herkomer. She is one of the smart London women who seldom or never wear a tiara, and, carefully avoiding the fearsome "fender," prefer a flat bandeau of rubies and diamonds. Lord and Lady Essex are now in residence at Cassiobury Park, the family place in Herfordshire. They also have a charming house in London in Davies Street, near Berkley Square. Lord Essex holds a proud place in the English peerage. His earldom was created in 1661, and his family name, Capell, occurs often and honorably in the history of the nation.

The Countess of Granard, as wife of the Master of the Horse, holds a unique place in London society. Like the Duchess of Roxburghe, she was widely known and much liked in England before she became a peeress. As Miss Beatrice Mills she, with her sister, Miss Gladys Mills, was made much of by London society, to which they were introduced by their mother, Mrs. Ogden Mills, and their aunt, Mrs. Cavendish Bentinck. They were immensely admired for their good looks, their charm, and their perfect dressing. Their mother and aunt were the twin daughters of Mrs. Livingstone. These two daughters of Mrs. Ogden Mills, now, respectively, Lady Granard and Mrs. Henry Carnegie Phipps, are also twins. Lady Granard has Anglicized herself without losing any of that American charm which so endeared her to all. Lord Granard, tall and good looking, is, as Master of the Horse, in close attendance on his sovereign on all state occasions. To his office are attached certain special privileges; one of the royal carriages and a pair of horses is always at his disposal, and four of the royal footmen are reserved entirely for his attendance—a privilege which is extended to no other member of the royal household.

A MISCELLANY OF TITLES

Lady Craven, the only daughter of Mr. Bradley Martin, belongs, by reason of her husband's position in the royal household, to the same royal circle as does Lady Granard. Lord Craven, who is a fourth earl, has been given the post of Captain of the Yeomen of the Guard. He is now in office, and his wife has come out as a hostess of the Liberal Party. Lady Craven was married at sixteen, and she still looks quite too young to be the mother of a tall boy at Eton.

The Viscountess of Deerhurst, who is a half sister of Lady Maxwell, is a well-known London hostess. Before her marriage she was Miss Virginia Lee Daniel, the stepdaughter of Charles William Bonynge, Esquire. Her husband is heir to the Earl of Coventry, the ninth of the line to hold the title.

Lady Falkland, who is a Lady of Grace of the Order of Saint John of Jerusalem, is the daughter of Robert Reade. As her wedding took place in 1879, the viscountess is among the *doyennes* of Anglo-American peeresses. Her husband, who is the twelfth viscount of his line, is a Representative Peer for Scotland.

Lady Acheson, who was formerly Miss Mildred Carter, daughter of Mr. J. Ridgely Carter, at one time Secretary of the American Embassy, and later American Minister to the Balkans, is one of the youngest of our viscountesses. Her majesty, Queen Alexandra, stood sponsor for Lady Acheson's son, who was born in 1911. Viscount Acheson is heir to the Earl of Gosford.

There are many American baronesses in London, among others, Lady Bagot, Lady Bateman, Lady Barrymore, Lady Cheylesmore, Lady Decies, Lady Newborough, and Lady Greville

The Duchess of Manchester, daughter of Mr. Eugene Zimmerman of Cincinnati. Her marriage created much romantic interest

The Countess of Essex, who was Miss Adele Grant of New York. Her daughter, Lady Iris Capell, is a débutante of the season

The Viscountess Deerhurst, the only daughter of the late William Daniel, and the stepdaughter of Charles William Bonynge

A PROLOGUE TO ROMANCE

The Formal Announcement of the Betrothal Releases a Thousand Impish Duties to Beset the Path of Romance

[This is the fourth paper of Vogue's series of articles on good manners and good form according to the present-day standards of society.]

THE engagement is really a more important event in a woman's life than the wedding. Marriage is the ceremonious consummation of a certainty; betrothal is the fulfilment of youth's romance. Therefore would she make of it a secret; but the world decrees otherwise. Marriage has always been a festival, but formerly the engagement was regarded as a personal and delicate affair which the young couple was left to enjoy in mutual understanding. To-day society makes as much of a betrothal as of a marriage. There are myriad rules to be observed in its announcement to friends and to an indifferent public; and as soon as the secret is out, there are formal visits, congratulations, gifts, and entertaining. This is a heritage from royalty, for kings hand down their customs to their subjects, and so the ceremony of royal betrothal has filtered down through many social strata to the general world of fashion, which uses as much of it as it conveniently can.

When the land was younger and more impulsive, the custom of not announcing an engagement until the wedding cards were ordered was considered good form; indeed, these cards were often the first intimation of the engagement. Young girls considered it quite proper to keep their friends in ignorance of their betrothal, even to the point of strenuously evading a true answer to a query concerning the new solitaire on the third finger. Not so to-day. For a short period, perhaps, the couple does not confide in anyone beyond the two immediate families, but the announcement takes place the day the ring is worn.

The diamond solitaire ring as a symbol of betrothal has gone the way of other traditions; in its place are masterpieces of the craftsman's art, many in imitation of the jewelled work of other days, particularly of the time of Beatrice d'Este. The single diamond is no longer obligatory; colored gems are allowable, and in many cases the setting ranks in value above the stones. To the old-fashioned these disrespectful innovations are in keeping with the use of platinum instead of gold as a wedding ring, and of silver trimming on the wedding gown.

ANNOUNCING THE ENGAGEMENT

There are still many who feel that an announcement of an engagement made in so public a way as through the society columns of the newspaper is excessively bad taste, yet most people agree that this is the best way of placing the news before a wide circle of acquaintances. Before this public announcement appears, however, near friends as well as the relations of the two families should be informed by the written word. This is no light task for the affianced couple, and so the two mothers must share it. To each of these four are allotted a certain set of people. The young people write to those of their own class and age, leaving the mothers to attend to the families and the older friends. To be sure, the burden may be lightened by the use of the telephone, which to-day is used for all manner of invitations, just as the visiting card has been used this winter for every sort of invitation except the wedding. A man may correctly use the telephone to announce his engagement to all the friends on his list, and the girl for all her intimate friends. The important thing is that the announcements must go out together, no matter what form they take. A violation of this rule is certain to offend some sensitive person who feels that he or she is entitled to the privilege of knowing so vital a piece of news at the earliest moment.

INDIVIDUALITY IN ANNOUNCEMENTS

There is no set rule for the manner and the matter of these announcement notes; if there were a prescribed form it would sound artificial. It is better to express a thing with slight grace than to copy the expression of another person. Each engaged girl should put into her notes a part of her own enthusiasm and happiness, and not give the impression that the announcement is only perfunctorily written in the name of duty. If she is unaccustomed to this kind of writing, she should study the subject.

If the engaged girl, to save herself the tedium of writing notes to many friends, decides to give a luncheon, she would do wisely to bid only those whom she intends to ask to be bridesmaids; or if the affair is to be over ten covers, it is best to extend it to a party of at least twenty. All twenty could not expect to be chosen for bridesmaids, whereas it would be an exceedingly delicate matter to choose six or eight girls out of ten. It is not necessary for the engaged girl to designate her choice at the luncheon unless she is to be married in the very near future.

While, because of a tradition of a shy maidenly reserve which would be embarrassed by the presence of the fiancé and other men, the luncheon takes first place as a social function at which to take opportunity to announce an engagement, the announcement dinner is now beginning to supplant it. The invitations for this dinner go out to both young men and women, and before the dessert is served the secret is publicly confessed by the fiancé. Yet, neither of these affairs entirely relieves the couple of the responsibility of writing notes, for it is not possible to include all one's friends even at a large dinner.

After the announcements are out, there is still much for the girl to do. There are friends and relatives who want to share in her adventure, and their participation usually takes the form of visiting, sending gifts, and giving entertainments. It is considered the better part of politeness for the girl to take her fiancé to call on the important members of her family and on all the intimate friends who do not know him. Both the man and the girl are apt to protest against this, but now they must begin to learn the discipline of being "old married people"; they are no longer regarded as irresponsible young things, for they have assumed, by their own act, a share in the courteous give and take of the world's social and family life.

UNITING TWO FAMILIES

The two families that are about to become united by a marriage may or may not be well acquainted; they may be in the same social set, or they may not be; one family may hold to all the fashionable forms of life, and the other may know little of them, and follow them not at all; and these conditions it is wise for a young couple, even in the first flush of their own romance, to recognize. It is the custom for the mother of the man to call at once upon the mother of the girl, but if the former be a shy woman, unused to society, and if the latter have the self-confidence given by wealth and position, or even a secure social position without wealth, it is wise as well as kind for her to make the first advances.

RECIPROCITY

It is always necessary for the family of the man immediately to write and call upon the girl to welcome her as a member of the house whose name she will bear, and in all this the engaged girl must show tact and quick knowledge in meeting new conditions. No matter what her personal feeling in the matter may be, she must show a ready courtesy toward the parents and the family of the man she is to marry. If he has sisters, they must be included in whatever entertainments her family give in honor of the engagement.

If it is the family of the young man which is the more powerful socially, and if her own family happens to be obscure or simple, the task of becoming friends will not fall on her, but on her fiancé and his people. As for the entertaining that follows upon the announcement of an engagement, all that a girl has to do is to enter into it with enthusiasm and happiness, a piece of advice that is mere waste of ink and paper.

The FLOWERS *of* JAPAN HOLD *a* FÊTE

宮内大臣

皇帝

皇后兩陛下ノ命ヲ奉シ

アアセット令嬢ヲ

來十六日午後二時赤阪離宮御苑

ニ於テ催サルヽ觀菊會ニ招待ス

明治三十九年十一月十二日

公務又ハ病氣ニヨリ參列能ハザル時ハ其會達ニ式部職ニ申出ラルヘシ

Facsimile of the invitation to an Imperial chrysanthemum party

Twice a Year, in Cherry-Blossom and in Chrysanthemum Weather, the Late Emperor of the Flowery Kingdom Kept Open Garden for His Subjects and Visitors

By ANNE M. FASSETT

MUTSU HITO, the late Emperor of Japan, entertained with a magnificent garden party twice a year. Curiously enough, the exact dates of these parties were not determined by His Majesty, but by the imperial chrysanthemum in the autumn, and in the spring by the national cherry blossom. Two or three days before these blossoms were to be in the prime of their beauty, notice was sent to the guests, who had been previously invited, that the time for the fête was at hand, and the party occurred on the very day that the trees in the Emperor's gardens were in the greatest mass of bloom.

The few Americans who were fortunate enough to receive invitations usually obtained them through the courtesy of the American Ambassador, who, twice a year, submitted a list of aspiring guests for the imperial approval. A person of any nationality other than American must have been presented at his own court before becoming eligible to receive a card to an imperial garden party.

WE ARE BIDDEN TO THE FÊTE

With our notification of the exact date in November upon which the chrysanthemum fête would occur, came word also that the function would not take place should the weather be inclement. In spite of our prayers for clear skies, the sun was not shining on the morning of the fête. However, we consoled ourselves with the thought that Tokyo was two hours by rail from our stopping-place, and that it would perhaps be fair in the Capital. This hope was given promise of fulfillment as we approached the city. From the car window we caught a glimpse of the lovely, ethereal Fujiyama hanging white and majestic, high above the clouds, and wreathed with a halo of fair weather.

On arriving at Shinbashi, we took rickshaws to complete our journey to the Embassy, where we might learn whether or not Fuji, the sacred, had prophesied to us truly. Alas, we were told that the weather would prevent the Emperor from appearing personally at the garden party, but that all the guests would be permitted to visit the palace grounds and see the chrysanthemums. This alone was a great privilege, and we directed our *kurumaya* to take us at once to the Akasaka Palace Grounds.

The imperial grounds are surrounded by a moat and a high wall which looks very forbidding, but our cards, which bore the imperial chrysanthemum stamped in gold, made entrance easy, and scores of attendants passed us on toward another great wall. We lingered a moment between the walls to study the livery which the Emperor had chosen for his army of servants. The men wore dark velvet knee trousers, waistcoats of red velvet, black, tailed coats, white stockings, and low, black shoes with metal buckles. The pigmy, dark-skinned Japanese looked decidedly odd in this dress, which Americans call colonial. It is the greatest contrast possible to their customary kimono worn with *tabi* and *zori* (sandals). These functionaries, however, saw nothing ludicrous or inappropriate in their attire, but were completely taken up with their own importance. They seemed very conscious of their exalted position in the imperial household, and motioned us on most grandly. Sentries posted at intervals gave each guest, irrespective of rank or sex, a military salute.

We were soon in the midst of a gay throng composed of all nationalities. Many of the high dignitaries of the various countries represented wore quaint, national dress, but the Japanese guests, who were present in large numbers, almost invariably unaccompanied by their wives, wore, almost to a man, frock coats and silk hats—a circumstance we much regretted, for they are far more attractive in their exquisite crêpe kimonos. The very few Japanese women present also wore European dress.

INSIDE THE INNER WALL

Once inside the inner wall, we followed a winding path through the most charming bits of scenery imaginable. The atmosphere was clear, and all the glories of coloring were brought out quite as vividly as they could have been by the sunshine. The little lakes which dotted the grounds here and there made perfect reflections of the gorgeous, cut-leaf maples, which were a veritable blaze of red, with each leaf in the same bright shade. The green pine trees with their grotesquely twisted limbs made an excellent foil for their vividness. A cheerful little brook ran out from behind the trees now and then, to fall noisily over some miniature precipice. Each turn of the path disclosed new vistas of arched bridges, rockeries, lakes, and trees, so entrancing that we utterly forgot the chrysanthemums until suddenly we came upon them in their greatest glory. American chrysanthemums sink into insignificance in comparison with that wonderful display. It ranged from the most ragged, shaggy blossoms of every tint to the most velvety ones. One magnificent plant bore over seven hundred blossoms.

Presently we followed the crowd to the huge tent of heavy, red and white striped, brocaded silk, under which refreshments were served. There were salads, chicken in aspic, small lobsters, champagne, ices, and creams. All the china and glass bore the imperial crest. After luncheon we wandered through parts of the garden yet unexplored, and at last walked lingeringly toward the gates. Reluctant to leave, we turned for one last look at the fairy scene. Our gracious imperial host and hostess had not been present—officially there was no party—but no social function of any land could compare with the elusive charm of this one.

Spring treads close upon the heels of winter in Japan. The season of snow is short, and the hardy plum tree, although powdered with snow-flakes, blooms in February. With the advent of the cherry blossoms, came another imperial garden fête. The Secretary of the American Embassy informed us that, as His Majesty had not been present at the chrysanthemum party, we were eligible for invitations to the imperial cherry blossom party.

Just as in the case of the previous invitation, we received a notice which was in part as follows:

"Those American citizens to whom invitations to the Imperial Garden Party soon to be held have been granted, at the request of this Embassy, by the Imperial Household Department, will be informed of the date at which the event will take place as soon as it is officially announced.

"These invitations can not be sent through the mails. It is requested that they be called for in person at this Embassy between the hours of 10 a. m. and 6 p. m., on one of the two days immediately preceding the event. One person can receive and receipt for the invitations of any number, however, provided written authority is presented from them.

"Attention is called to the provisions that no one under the age of fifteen can be admitted, that gentlemen carry no walking-sticks, and that crutches may not be used, or mourning worn on the Imperial grounds. Certain rules governing dress will be found accompanying each invitation.

"It is requested that receipt of this notice be acknowledged through the mails to the Second Secretary of Embassy.

"(Signed) THE AMERICAN EMBASSY.
"Tokyo."

THE MISSION OF "MOMBAN"

As we were living in a little seaside village many miles from the capital when the second permission to be invited was extended to us, we decided to send our *momban*—gardener and caretaker—to Tokyo for the cards of invitation. Our *momban*, sometimes useful though very lazy, is five feet high, with short, crooked, stocky legs, heavy shoulders, and a round, closely-shaven, bullet head. In his customary dress of dark blue, which makes generous display of bare, brown legs, he is far from an imposing figure, but when he presented himself for the important commission, dressed in his kimono of heavy, dark, striped silk, he was a resplendent, not to say an imposing personage. The kimono was long enough to conceal his bare legs, but purposely short enough to disclose his feet, clad in velvet-strapped *zeta* (clogs). In his sleeve he carried a maroon-colored *furoshiki*—a square cloth—in which to wrap the cards. All the sons and daughters of Nippon carry these squares of cloth, for in Japan, packages are never wrapped in paper. Handkerchiefs, by the way, are never of cloth, but always of paper.

The *momban* returned to us without mishap, and the next day we set out for the capital, this time under sunny skies, and rejoicing that now we would at last see a real imperial party.

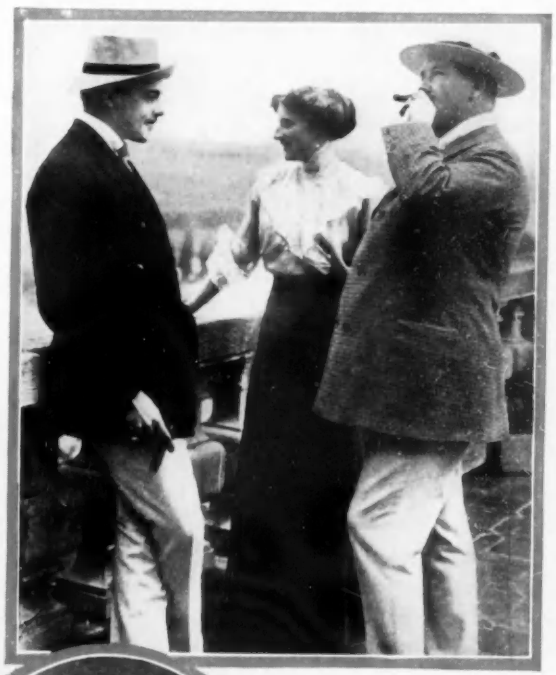
Once we were in Tokyo, our sturdy-legged rickshaw men carried us quickly to the Hama Imperial gardens. These gardens border the beautiful blue bay, the dark waters of which contrast charmingly with the masses of pink and white cherry blossoms.

(*Continued on page* 106)

PICTORIAL RECORDS OF ROYAL PROGRESS

English Royalty Reviews the Brigade Guard and Is Entertained at Crewe Hall—Romance Claims an Ex-King and Rumors of Romance Precede the Possible Arrival of a Young Irish Duke in America

Princess Patricia of Connaught, Princess Victoria of Schleswig-Holstein, and Prince Louis of Battenberg, Second Sea-Lord of the Admiralty, were members of the distinguished suite who recently accompanied King George of England when he reviewed in Hyde Park the Brigade Guards of which he is colonel-in-chief



Ex-King Manuel of Portugal with Princess Augusta Victoria, to whom his engagement has been announced, and her father, Prince Wilhelm of Hohenzollern-Sigmaringen

The Duke of Leinster, who, rumor has it, will soon visit America. He is the youngest duke of the British realm, and one of the only two young bachelors among the twenty-seven dukes of Great Britain and Ireland

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The house party at Crewe Hall, where the King and Queen were entertained by the Marquis and Marchioness of Crewe during the royal visit to the local industries. Standing, from left to right, are Sir Charles Cust, Mrs. "Lulu" Harcourt, Lord Dartmouth, Lord Stamfordham, Lord Derby, the King, Lord Crewe, Lord Ingestre, Mr. Ralph Sneyd, Major Clive Wigram. Sitting are ———, Mrs. Ralph Sneyd, Lady Crewe with her little son, Lord Madeley, at her knee, the Queen, Lady Ingestre, Lady Wolverton, ———, and Lady Bertha Dawkins

THE PARIS SEASON AT ITS ZENITH

The Myriad Social Events, Rising to a Climax in the Opening of the Spring Salon, for Which the Parisienne Plans Her Strategies of Gowning

A brilliant blue, the most vivid color in a dress of bright green and blue touched with red, was chosen for the begonias of the hat

A FOCAL event of the season was the opening of the One Hundred and Thirty-first Salon—La Société des Artistes Français—at the Grand Palais des Champs Élysées. Paris adores its Salon, so the long galleries were crowded on the day of the *Vernissage*. A canvas which attracted great attention, and which won many enthusiastic comments, was M. Grün's "*Fin de Souper*." The portraits of Don Jaime de Bourbon, the Duchess d'Uzès, M. Paul Deschanel, and the young Prince of Wales, each had its interested group.

ON "VERNISSAGE" DAY—A NEW PLAY

A Frenchwoman whom I saw hurrying through the large salon at the head of the staircase wore the gown shown in the topmost drawing. Widths of blue and green changeable silk were drawn surplice fashion across the front of an underskirt of green louisine, which was finished at the bottom with a twelve-inch plaited frill. A plaited panel of green louisine hung sash-wise from an oddly shaped, buttoned tab which crossed the waist-line in the back. The kimono corsage opened over a guimpe of white tulle, and was finished at the back of the neck with a ruche of lace held under a twist of brick-red taffeta. Another ruche of lace, caught by a taffeta twist and a cameo ornament, was placed at the high waist-line in front. The green cuffs and collar were formed by turning back the double-faced silk. Huge velvet begonias in a vivid shade of blue trimmed the small hat, and small scarlet flowers hid the stem of the flower aigrette made of begonias.

In a new play at the Vaudeville, Arlette Dorgère, who is dressed by Paquin, wears, in the first act, a frock of dull pink crêpe, the model of which was sketched in the Vogue of April first. Later in the play she wears the pretty frock of embroidered tulle, sketched in the middle of the page. The skirt is hemmed with mandarin satin and is slightly draped at the knee in front. The shaped peplum of embroidered tulle hangs free from the skirt in a long point in the back. A loose panel of lace is hung from the neck of the simple kimono blouse. The rolling collar and cuffs and the front panel of the blouse are edged with tulle.

Paquin obtains a pretty freedom of line by loosely hanging a lace panel on the bodice, and a lace peplum on the skirt

AT THE RACE COURSE

To those who have grown to associate the race course with sudden showers, chill winds, and dripping umbrellas, the sunny heat of Sunday at Longchamp was quite a surprise. Naturally, a greater crowd than ever thronged the enclosure, and walked the pebbled alleys of the paddock. A casual glance at the exalted gallery of the tribune conveyed the impression that half the women present were clad in black—black satin, black taffeta, or black moire. So general, in fact, was the somber gowning that the few extremely bright colored frocks seemed even more brilliant by contrast. Posed against a background of the brilliant flowers for which Longchamp is famous, I saw a tall, slender American girl wearing the frock of green satin which is sketched in the lower drawing on this page. The short, plaited tunic was stiffened at the edge by a binding of blue satin. The blue satin girdle was lifted in front and buckled with blue porcelain below a tiny surplice waistcoat of rose-colored taffeta. A ruche of wired, blue tulle framed the face.

But a stiffer stiffening than a satin binding was used on a one-sided tunic of a black and

The slender hight of the American who wore this frock could well stand the shortening effect of outstanding ruche and tunic

white satin Premet model, seen the same day. Featherbone was inserted in the edge of the tunic, which started seven inches below the waist-line in the center-front, sloped to the right knee, and ended at the left heel. The featherbone stopped at the knee in back.

The most conspicuous note of color which has appeared at the recent races is a strong, bright blue, really a vivid sky blue, which has thrown all other brilliant colors into the background—even the formidable yellows. This color is not new, having been used several seasons as trimming, but now it has been adopted for entire dresses and, what is more, is worn in broad daylight. Then it becomes a trying color, indeed, for the average complexion.

At Longchamp one Sunday, Mrs. W. K. Vanderbilt was gowned in a Chéruit creation of gray brocaded crêpe, completed by a black straw hat trimmed with black tulle and a tall black aigrette. The Princess Murat wore a simple tailored gown of black cloth. The Princess Duleep Singh, who is always seen at the races, was garbed in her favorite green. Lady Curzon made a very pretty picture as she sat in the reserved tribune chatting with some friends. Her face was half hidden under a wide-brimmed hat of black tulle which drooped low over her right cheek. A dainty wreath of black paradise bordered the brim. Her corsage of frosty, cabbage-green brocade, which topped her draped skirt of black liberty, was touched here and there with black. Black frills outlined the deep, V-shaped opening at the throat, and similar frills finished the sleeves at the wrist.

PARASOLS IN PLACE OF UMBRELLAS

Parasols were much in evidence that day, and of all the gay display, a lovely affair of shadow lace, bordered with black chiffon, was the gem. A flock of swallows—black Chantilly swallows in full flight—were posed against the white lace. This parasol was carried by a fair English girl whose blue and black frock is sketched on the right of this page. The kimono blouse of sky-blue taffeta opened over a surplice of white tulle. The opening was outlined with a plaited frill of tulle inside a narrow shawl collar which descended to the waist-line, where it was met by a seven-inch plaiting of blue taffeta, girdled with a narrow band of blue moire ribbon. Similar plaitings banded with moire finished the elbow sleeves. Worn with a skirt of black charmeuse, this blouse was most effective. The same brilliant blue appeared on the hat, which was of black tagal. The small heron aigrettes, placed at the edge of the wide brim, carried the gay color.

Paris has had violet hosiery, violet boot tops, and violet heels, and now comes the cothurn of smooth, violet leather, high heel and all. Such a boot was worn at Longchamp with violet stockings which matched, as did the cothurn, the dress of violet crêpe. The same day I saw a strapped sandal of dark blue leather which was worn with dark blue stockings and a dress of blue serge.

At last a sunny day at Longchamp brought forth a host of parasols, the most charming of which was this one of shadow lace depicting, in black Chantilly, a flock of swallows in flight

Of geranium-red, at present the color favorite of fashion, is the chiffon that swathes this white satin opera gown

One of the latest developments of the omnipresent sash

THE NEW FAVORITE COLOR—GERANIUM-RED

Red has been smart for a long time, but the Parisiennes seem to have suddenly developed a fondness for one particular shade, a peculiarly vivid geranium, and some of the loveliest evening gowns of the season are made wholly or partially of this color. The material usually selected is chiffon, which is invariably laid over white satin or white tulle. Oddly enough, in many cases the tops of the bodices are made of the red chiffon, with not so much as a thread of tulle to soften the effect of the bright color against the flesh. A number of these frocks appeared at the opera a few nights ago. One of the prettiest is sketched on the left of this page. The trained skirt and bodice of white satin were draped with geranium chiffon, which disappeared at the bust under a flower-like motif of silver lace. The top of the corsage was finished with tulle, and the short sleeves were of silver lace. The hair was banded with jet.

In a nearby loge I saw another smart Frenchwoman attired in a frock of geranium chiffon which might have been copied directly from the famous portrait of the Empress Josephine, so simple was it, and so extremely high-waisted. The short, sleeveless corsage was edged all about with narrow gold lace. Cothurns of gold, laced with gold ribbon, were worn with this frock.

Here, as in America, society always goes late to the opera—only more so. Last night the stalls and loges at the Théâtre Élysées were practically empty until the middle of the second

act. It was during the second entr'acte that the Princess Murat, wearing, under a long, black cloak, a splendid gown of cloth-of-gold, entered her box. The long, square train of golden tissue was veiled with gold tulle, and the close, low-cut bodice was enriched with gold embroidery. As a rule, pearls are now festooned about the corsage, and there fastened with some resplendent brooch; but the Princess Murat, I noticed, prefers the old fashion. Her long necklace was simply looped twice about her neck. She wore a tiara of diamonds. With her in her loge I noticed a young woman in a white satin frock over which she wore a scarf of the popular geranium-red chiffon.

Mrs. Potter Palmer's black gown was trimmed with jet. A chou of black tulle, spangled with silver, rested on her gray hair. Her companion, a small, chic Englishwoman, wore an Empire frock of black liberty satin and long black gloves—the first black gloves I have seen in months.

A really wonderful collection of art objects from the Moyen Age and the Renaissance periods is being exhibited at the splendid old Hôtel de Sagan, which stands in its quaint garden just off the Esplanade des Invalides. More than sixty well-known collectors of Europe and America have lent their treasures for this exhibition, the proceeds of which are to benefit the Red Cross Association. As it was organized by the marquise de Ganay, it brought out the flower of the French aristocracy and a goodly number of representative Americans, including Mrs. O. H. P. Belmont, the Duchess of Marlborough, Mrs. Myron T. Herrick, Mrs. Potter Palmer, and Mrs. Vanderbilt. One room was devoted entirely to the objects loaned by the wealthy American collectors, Senator Clark and the late Pierpont Morgan.

The front of this frock is belted at what used to be the normal waist-line, but the back hangs loose, like a chasuble, to considerably below the hips

A pearl-tasseled tulle scarf was an odd detail of the gown worn by the marquise de Ganay, who organized the Moyen Age and Renaissance Exhibition

The paradise-trimmed hat, favored by Frenchwomen for the last twelvemonth, tops a dress of black taffeta sashed with Scotch plaid

The frock of willow-green crêpe de Chine with a draped sash of green satin sketched at the right of the group on this page was worn by the marquise de Ganay. An odd little scarf of black tulle over white tulle was drawn across her throat, to fall in pearl-tasseled ends down the back. A pretty blond, who made only a hasty and perfunctory tour of the rooms, wore the black satin frock shown at the left of the group. This was tightly belted at what was once the normal waist-line. A large butterfly bow of black taffeta crossed the front of the bodice below the white tulle tucker. The back of the bodice was remarkable in that it fell loose from the shoulders, like a chasuble, to a point well below the hips. This long, straight back was split up the middle to the waist-line, and the corners were rounded off to show a tasseled sash that fell from the belt.

THE PERSISTENT PARADISE

A tall young American who was doing some early shopping in the rue de la Paix this morning wore the frock of black taffeta which is shown on the upper right of this page. The loose, baggy blouse was tucked under the skirt with no girdle to mark the high waist-line. Drawn low over the hips and knotted on the right side, was a sash of Scotch plaid taffeta. The neck frills and tucker were of white tulle. Slippers of black patent leather with square tongues and cut-steel buckles peeped out from under the draped skirt. With this costume was worn

the inevitable black hat with its tuft of paradise—the hat most favored by Parisiennes for the last twelvemonth, the hat which has outlived two whole seasons and every attempt on the part of the modistes to replace it by any other, however chic. When it first appeared at Longchamp, last spring, it caused the overthrow of the stiff aigrette. The original model was a picture hat of black tulle with a bit of paradise clinging to the under side of the brim. The style reached its climax on the day of the Grand Prix, when practically every woman who made a pretense of being smart wore a huge, feathery creation of black tulle and paradise. Then came the fatal shower! The disaster is best expressed in the terms of the delighted modistes: *"Plus de chapeaux—plus de chapeaux!"* But from the ashes of the beplumed favorite, rose immediately the tiny *calotte* with its towering paradise, and though modistes have offered every combination of bird and bush, Parisiennes wear them only for a day, and then go back to the expensive paradise, which is beyond the reach of the average purse.

Destined to be worn under English skies is the loosely belted blue serge coat sketched at the top of this page. The feature of this coat is the slightly circular cape, which is stitched firmly to the coat across the top of the shoulders; the loose corners are firmly buttoned to the sleeves.

Chestnut-colored taffeta is the material used for the frock sketched to the right of the top coat. The skirt yoke is divided in front by a box plait which passes under the taffeta girdle and is buttoned on the bodice. In the back, the stitched yoke broadens out to form an odd, baggy overskirt which balloons slightly with the movement of the wearer. The vest of chiffon is tucked and trimmed with narrow lace frills, one of which is wired to stand up stiffly against the neck.

This serge top coat with its circular semi-cape buttoned to the sleeves was destined to be worn under English skies

Taffeta, unexcelled for bouffant effects, is used for a ballooning overskirt, the unexpected development of a front yoke

A one-tone, one-material dress that owes its charm to the varied placing of the tulle frills

A trio of Fashion's peacocks, feathered and frilled according to Fashion's latest behest

The youthful frock shown in the lower, left-hand corner was worn by a young girl at the Pré-Catelan. It was made of crêpe de Chine in a rich blue shade, and trimmed in a rather unusual way, on skirt and bodice, with plaited flounces of the material.

At the openings most of the blouses shown were made of tulle or fine muslin, but those that have been worn at Longchamp were, for the most part, of chiffon. There were waists of black chiffon laid over white, of gray chiffon, of white, of yellow, and of rose. All were open at the throat, and all had loose, wide, sleeves.

MILLINERY OBSERVATIONS

Hats are generally small, with flaring bows of tulle or ribbon to give the desired hight, but I have noticed of late several large, round hats of black, glazed straw, with brims fully five inches broad. Very few veils are worn, for it is impossible to wear a veil with the new hats of frilly tulle; a veil serves only to cloud the delicacy of the wired, tulle brim. And with the small, close hats, which are still being worn so much, veils are quite unnecessary.

A large cluster of white grapes with a rusty tinge were used effectively on a medium-sized hat of black, glazed straw. This cluster was posed high on the bend of the crown directly in front, and was partially hidden under a ruche of scarlet geraniums which divided the cluster of grapes. Gooseberries are also often combined with scarlet geraniums. E. G.

Cleverly the couturier plays with three of the most insistent demands of fashion. The blue serge skirt is slightly draped, the desire for futurist coloring is satisfied by sleeves of gay cretonne, and the demand for the low-cut neck, coolly collared, is met by a Cromwell collar of white cloth

Embroidered tulle is a favorite affectation of Paquin's, and certainly no more suitable summer combination than this of black and white could be evolved. The draping of the skirt has its origin under a short tunic, which in back lengthens almost to the dignity of an overskirt

"Motion" is the keynote of this delicate creation, built up of ribbons and laces on a floating bit of blue mousseline. To the airy nothingness of the unstable foundation are attached fluttering black velvet streamers, loose panels of embroidered mousseline, and long, waving strips of lace

THREE GOWNS IN WHICH PAQUIN CAREFULLY PORTRAYS THE BEST OF THE PRESENT FASHION AND, WITH THE INSTINCT OF THE TRUE ARTIST, AS CAREFULLY REFUSES TO IT THE FREEDOM WHICH LAPSES INTO LICENSE

DESIGNS BY MADAME PAQUIN

THE BAKST-PAQUIN COMBINATION

NOT content with the world-wide reputation gained by designing the costumes and decorations of the Russian Ballet, Léon Bakst is seeking fresh laurels in a new field. The inevitable has happened—Léon Bakst has at last designed some street dresses. With his wonderful eye for color and for line, and his sense of the picturesque, is it not natural that he should wish to design garments that could be worn by *les élégants* of the twentieth century?

Those who are familiar with his wonderful scenic effects and gorgeous costumes in *"Scheherazade," "Le Dieu Bleu,"* and *"Salomé"* will be curious to know just what Monsieur Bakst means by "street dresses." The photographs on this page give an excellent idea of his talent in this direction.

It was for Bakst a real pleasure to conceive and draw these dresses, but to find some couturier capable of executing them—that was quite a different matter. His choice of Paquin was a most happy one, for no house could offer to the designer greater artistic comprehension or more perfection of execution. Madame Paquin is peculiarly fitted for this work, nor is it the first time that her aid has been sought by artists desirous of having their ideas satisfactorily developed. Naturally, Paquin could not be accused of going outside for its inspiration, of really needing the assistance of Monsieur Bakst.

With the collaboration of Madame Paquin and Monsieur Joire, the elaborate designs of Bakst were carried out even to the most minute detail, and this produced a collection of dresses which, in every respect, gives the impression of the *"jamais vu."* Monsieur Bakst and Madame Paquin are to be congratulated on the result. The artist has shown us another aspect of his remarkable talent, and the Maison Paquin will never regret having thrown open its doors to this artist. With each frock in the collection now displayed in the rue de la Paix is shown a hat, veil, shoes, gloves, and coiffure—all designed by Léon Bakst.

Under the sleeveless coat of marron-colored, silk "côte de cheval," vested with plaited mustard silk, is a complicated creation of the material and white satin, girdled with white kid. The odd sleeve ends in a cuff even more unique

The interchangeable use of the blue and white materials is no less remarkable than the unusual length of the beret

DESIGNED BY BAKST;
PRODUCED BY MME. PAQUIN

WHEN MALLET MEETS BALL *at* MEADOW BROOK

An Introduction to the Men and Ponies Which on June Tenth, Will Carry the Colors of Great Britain and the United States in the International Polo Match

By HERBERT COREY

A YEAR ago two English officers, recognized as the best polo players in India, were, after a certain notable disaster involving the sporting honor of England, granted a year's furlough. One was Capt. R. G. Ritson, of the Inniskillen Dragoons, who had earned a reputation as a strategist on the field, and as a master of mallet and horse. The other was Capt. Vivian Lockett, of the Seventeenth Lancers, who belongs to a family of renowned polo players. He was noted for his savagely straight riding and his ability to drive a ball with the speed of a bullet.

One day last year the two officers asked to be transferred home.

"We are wanted to play polo against America next year," they explained.

England hesitated not a moment. Therefore, after a year's practise, these two officers have come to America to redeem the honor of England.

For polo-playing England has made common cause for the recovery of the International Cup, won in 1909 by the Meadow Brook four at Hurlingham. There are, perhaps, two hundred and fifty polo clubs in England, and at least two thousand five hundred players are listed in the various handicaps. The play of every man has been under scrutiny, and from these players, Walter S. Buckmaster, acknowledged by many as the best polo player in the world, personally selected the men for the team which is to play America this year. He would have captained this team had he not sustained a bad fall late in April. The Duke of Westminster, aided by agents who scoured not only the United Kingdom, but Egypt, India, Australia, and Argentina for the handiest, gayest little nags to be found, personally supervised the selection of the ponies. Of the forty-two horses which arrived in New York early in May, in an especially fitted deck on the steamer *Minneapolis* twenty-four were from Westminster's own stud. The cost of the English campaign has been not less than half a million dollars, and half of this was cheerfully paid by Westminster himself. The remainder came from the pockets of those enthusiasts who could not bear to think of that battered bit of silverware remaining on the sideboard of the Meadow Brook Club. Its ownership for the next two years will be decided by the result of the series to be played on June 10th and 14th—and perhaps on later dates.

Photograph by Edwin Levick

The Colonial entrance to the Meadow Brook Country Club, on the polo field of which the International series will commence on June tenth

INTERESTING COMPARISONS

From a sportsman's viewpoint, this series promises to be the most worthy in the twenty-seven-year history of the cup. Never before have the competing teams been quite so evenly matched. In 1886 the Americans had not thoroughly learned the game. In 1900 and 1902 they were out-played and out-ridden by the English. It was after these defeats that Harry Payne Whitney, the two Waterburys, and Devereux Milburn formed that combination which has become internationally famous as the Meadow Brook Four. They swept the Hurlingham players off their feet in 1909 and brought the cup to America. In 1911 they had much better horses and were again victorious. Now, in 1913, it appears that they are to meet their match in men and ponies—at least such is the opinion of those who have watched the practise matches on the grounds of the Piping Rock and Meadow Brook Country Clubs.

Ritson will probably captain the English team, and play the third position. English players who watched him during the early spring practise declare that he is almost Buckmaster's equal, and that Whitney himself can not excel the dragoon as a master of team work. To say that he sits close to the pigskin and has perfect hands would be a commonplace. That is expected of every player. But Ritson will swing sidewise from a galloping pony at a ball in the air and meet it as squarely as though he were a big league batsman.

As remarkable a player, although in a different way, is Captain Leslie St. C. Cheape, at No. 1. His specialty is in scoring from obtuse angles. He can give a ball a peculiar twist away from an enemy or toward a friend with unvarying accuracy. Both Cheape and Capt. Noel Edwards of the Ninth Lancers, his mate at the second position, were with the English team in 1911. They are remembered for their team-work, but they were very poorly mounted. In the practise games at Piping Rock, with real horses under them, both men gave evidence of an extraordinary ability to ride off opposition.

The one place in the Hurlingham line-up about which there has been the least uncertainty is that of back. Capt. Vivian Lockett has been suffering from an internal affection which has kept him out of the saddle during a portion of the preliminary season. In the event that he finds it impossible to ride in his best form, Mr. F. M. Freake will be asked to take his place. Mr. Freake has played a part in two international matches, and is regarded as a dependable, though not a brilliant, player. If a second substitute is required, Lord Wodehouse will be called upon. He is reluctant to ride, however, as he had no opportunity to work with the team before they left England. The one regret that any of the challengers voice is that they have been forced to perfect their team-work in this country, as a cold and backward spring interfered with practise in England. They do not regard this as at all serious, however, as each challenger has been riding his string of ponies for months, and is thoroughly familiar with them.

Meadow Brook's plans have not been as clearly defined. At the outset it was assumed that the defending quartet would be the International Four of 1909 and 1911, with Harry Payne Whitney as No. 3 and captain, Larry and Monte Waterbury at No. 1 and No. 2, and Devereux Milburn at back. Then Milburn sustained a bad fall which threatened to keep him out of the game. During his absence, other weaknesses developed in the team. Monte Waterbury did not play in his 1911 form, and Captain Whitney was quoted as saying that he might step aside himself in favor of another candidate. Only Larry Waterbury, who had said in 1911 that he would never ride in another international match, seemed certain to hold his place.

Milburn's return helped matters, however. If another man is needed, however, Louis E. Stoddard will probably be the one to be drafted. Stoddard was spare man on the international four of 1909, but was cast because he was regarded as a brilliant but occasionally erratic player. He was then a master of the mallet, but was not reliable in horsemanship. This year he has proved himself the equal of any of the Big Four in the saddle, and has been better mounted than any one of them. Malcolm Stevenson has also been regarded as a promising candidate for the defending team if an alteration is forced.

The series will be held at the Meadow Brook grounds, under the direction of a joint committee from the American Polo Association and the Meadow Brook Club. No games have been played on this field since the close of the 1911 series, but in the interim the grass has been scrupulously clipped and rolled, so that the turf is in perfect condition. In the earlier season, Mr. George J. Gould threw open to the players and candidates the polo fields at Georgian Court. The visiting team has been made welcome at the Piping Rock Club.

AMERICA RECKONS THE COST

Mr. H. L. Herbert, chairman of the American Polo Association, estimates that the cost of this series to the Americans will be little short of $1,000,000. This includes the expense of a careful sifting of the polo pony supply in the United States—there are about two thousand five hundred of them—and in the construction of new stands, and in other necessary expenses at Meadow Brook. These last two years, the Polo Association and the Meadow Brook Club have been quite as active in their efforts to obtain good ponies as have the Duke of Westminster and the Hurlingham Club, and the tenth of June will see the finest collection of polo mounts ever brought together in one spot. This is saying a great deal, for the expert polo player is extremely hard to please, and from three to six thousand dollars is frequently paid for an animal.

When it is learned that there are almost one hundred and fifty polo clubs in the United States and Canada, which include more than one thousand players and between eleven and twelve thousand active members, the estimate that not less than forty thousand persons will watch each day's play on the Long Island grounds does not seem extravagant. Society will be well represented at the international series, of course. Practically every polo club on this side the sea will send a delegation, and a number of prominent persons will arrive from England in time to witness the most exciting match in years.

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Capt. Vivian Lockett, of the Seventeenth Lancers. As Capt. Lockett is not in the best of health, Mr. Freake may take his place as back

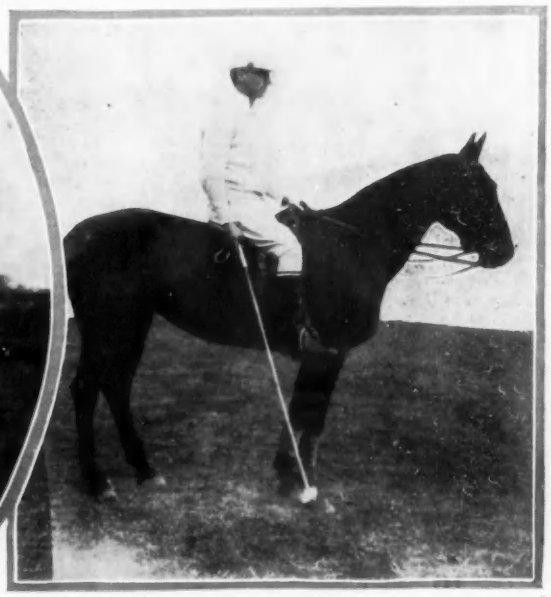
Capt. Leslie St. C. Cheape, of the King's Dragoon Guards, on the famous "Pretty Boy." Capt. Cheape is considered the best No. 1 in England

Copyright by Underwood & Underwood

Capt. E. D. Miller is manager of the English team. Great is his responsibility for the ponies, which are insured for $50,000 until their return

Lord Wodehouse, son and heir of Lord Kimberley, on "Nutmeg." Lord Wodehouse will be called upon if a second substitute is required

The Duke of Westminster, snapped while changing ponies. He has supervised the selection of the ponies, and sustained a large share of the expenses



Mr. F. M. Freake, who has participated in two international matches, is a dependable player. This year he will act as reserve

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THE ENGLISH POLO TEAM AND THE SPARE MEN WITH THEIR SPLENDID MOUNTS HAVE CROSSED THE OCEAN TO TRY TO RECAPTURE THE CUP

Capt. Noel Edwards, of the Ninth Lancers, who faced the American team in 1911, and who this year is expected to score many goals

Capt. R. G. Ritson, of the Inneskillen Dragoons, mounted on "Sprite." He left his Indian regiment to captain the English team

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Photograph by Edwin Levick

Mr. Louis E. Stoddard, brilliant in every department of the game, may at any moment be called upon to play

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Mr. Malcolm Stevenson has been practising regularly, and is likely to play if it is necessary to change the line-up

Photograph by Underwood and Underwood

Mr. J. M. Waterbury, who has already worn American colors in three international matches

Copyright by American Press Association

Mr. Devereux Milburn, probably the hardest hitter who has ever played international polo

Mr. Charles Cary Rumsey is one of the younger men who may be called upon to act as substitute

Mr. Harry Payne Whitney, who this year will again captain the American team

Mr. Lawrence Waterbury, who threatened to retire, but is once more in the saddle for America

FOUR, AND POSSIBLY MORE, OF THESE AMERICAN MEN WILL DO BATTLE WITH MALLET AND BALL TO KEEP THE INTERNATIONAL POLO CUP IN THIS COUNTRY

AS SEEN BY HIM

Society Forsakes the Sunbaked City and Repairs to the Newport Shrine—"Our United States" Casts Another Ambassador Adrift on the London Season

JUST as the city is recovering from its dance-madness, Society departs for the various places of summer entertainment, and leaves in town only inconsolable husbands and brothers, either to shut themselves up in holland-shrouded houses and in clubs, or to seek amusement where they can. Perhaps they may roam Broadway in pursuit of cool roof-gardens, or, better yet, they may motor into the country. In the year of the motor car, 1913, there is no need to spend long evenings in the sunbaked city. One may motor to the sea or to the hills in a few hours.

For those who really prefer the city there need be no summer dulness. True, the town is occupied by quite another population than in winter; the south and west come to it as a summer resort, the colleges open summer courses, and the pulpits of the fashionable churches are filled by divines no less eloquent because they occupy them only temporarily.

Fifth Avenue by the Park may seem a bit dreary at times, and the clubs will not be so well patronized in the evenings, but New York, the great city itself, has grown too cosmopolitan these latter days to mourn the temporary loss even of the most brilliant sets in society, and he who is left in a semi-detached state in town may find many consolations for the mercilessness of the mercury.

THE NEWPORT SHRINE

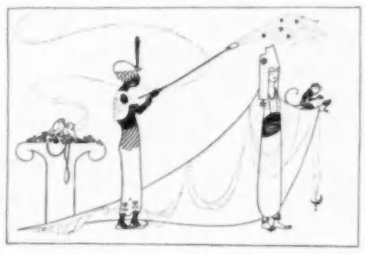
Having more or less satisfactorily accounted for the stay-in-towns, we may now turn our attention to the affairs of the Newport set. As is usual in the beginning of the summer, a particularly brilliant season is promised. Yet with all the undoubted allurements of that particular social shrine, one seldom hears nowadays of a devotee so ardent as to build a new house in the vicinity, and many of the old ones remain deserted. I understand that Mrs. Oliver H. P. Belmont will not open Marble House this summer unless some other member of the family should care to occupy it. Each spring it is predicted that her daughter, the Duchess of Marlborough, will come over, and this season, as usual, the prediction is a false one. Unless Mrs. Leeds brings over Lady Paget, Lady Sarah Wilson, and some other British notables, there will be no new hostesses this season. Instead there will be the established routine, and Mrs. Stuyvesant Fish will reign supreme at the Crossways.

THE VALHALLA OF THE "NOUVEAUX RICHES"

There will be the usual charity fêtes, profusely illustrated by the usual snapshots which are kept frantically busy in this era informing the right hand of what the philanthropic left hand is doing. There will also be some polo and a few yacht races, the whole completed by three weeks of dinners and dances, and perchance a ball and a Horse Show.

Now that routine has so bound the life of Newport that interest languishes for the lack of something new to feed upon, there seems to me to be an excellent opportunity for new people to rush in and take a social post or two. Why some of the nice *nouveaux riches* do not again try Newport, which was once the goal, the Valhalla of their ambitions, is quite a puzzle. There are the traditions of the past, of course—the numerous tales of heartbreak which hover like specters over the climber, yet only the brave deserve to succeed, and with everything to commend it—climate, sea, and shore, and an unmistakable cachet, Newport offers as fair a victory as ever the social aspirant battled for. Although the wrecks of once doughty ambitions still strew the shores thereabouts, it is well to remember that they were cast up in other days and under other conditions. In those days the defense against intruders was an impregnable coldness, but with the changing times Society has right-about faced in its tactics, and is much more open-minded and open-hearted to new arrivals.

On the other side of the sea the social season is at its hight. Again questions relating to our diplomatic service are fanned into flame. The



machinery of government has been so adjusted that weighty questions of diplomatic relations are no longer handled directly by our ambassadors, but are discussed and decided at the Department of State. Having robbed our Ambassadors of their prerogatives of statesmanship, what then do we give them in return? Nothing! Even Germany is more generous, and the Kaiser, recognizing that the old order has changed, has sent to London as his latest representative, a man fitted in talents and worldly goods to fulfil the social duties expected of him. President Wilson has sent to London our Mr. Page, a gracious gentleman and a scholar of noted attainments, but a man of modest fortune. And with what, pray, has the paternal government provided him as a working basis for his Ambassadorship? A desk, a chair, a few pens, and some paper! It apparently takes no account of the fact that he is fed by the same food, warmed by the same fire, and endowed with the same human longings for his own roof-tree as are others who do not happen to be Ambassadors.

The season in London will possibly not offer any special occasions for entertaining by Ambassador Page, but he will have to hold the regulation celebration on July 4th. This is the time when the "trippers" and the "Cookies," and others of their ilk, crowd London, so that the mob which visits the residence of the Ambassador on the glorious Fourth is indeed formidable. It seems an imposition upon the hospitality as well as the patriotism of the Ambassador to expect him to throw his residence open to this exuberant crowd. Instead, would it not be better to have a species of reception at the offices, even if they are small, and even if there would consequently be a crush?

THE RECEPTION TO THE TRIPPERS

I remember one fearful experience on a piping hot Fourth during Mr. Choate's tenure of office. There were large parties of cyclists doing Europe at that time, and many callers appeared in the nondescript costume of that doubtful sport—the women in short skirts, and the men in knickers. There was, however, a cold ceremony about the next régime which rather chilled some of these patriots. The double row of footmen, the passing in one way and passing out the other were hardly compensated for by the brief glimpse of the splendors of Dorchester House.

Jeffersonian simplicity beneath our own official vine and fig tree is all very well for a change, but Americans prefer to see their Ambassadors living in paged and pageanted splendor. There is never a man who murmurs to the Statue of Liberty that America is his own, his native land, who does not desire to see a double row of footmen dignifying the sanctuary of his representative at a foreign court. It is a foregone conclusion, therefore, that "our United States" will have either to make an investment in real estate in foreign capitals, or to increase the salaries of American Ambassadors that they may be enabled to do so personally.

HEARD *in a* LONDON CLUB

WE men are being painted gayer birds than we shall strut this season. Many of us have already determined not to compete against those who are about to emerge from the retirement of grays and greens into the impertinence of brick reds, smoke blues, and something nearer purple than good taste permits. The few may go far toward asserting the masculine right to wear colors, but the many will rest content in suits of retiring tones.

The new browns are in reality so old that Rembrandt might have painted them. They are warm yet discreet, and there is not one of them that would look out of place in the somber coat of an antelope. The way to avoid pitfalls which brown spreads for the unwary is not to become obsessed by its attractions. A strong resentment should be encouraged against those who propose to worship brown from head to foot. Brown hats, ties, shirts, handkerchiefs, suits, socks, and shoes, will single out the men who should be doomed to dress in gray.

Sartorial self-respect still demands that all efforts to add picturesqueness to tailored styles should be shunned. The better the tailor the less he desires to turn his customers into advertisements for pockets of a novel cut, buttons of a remarkable number, or lines in the cut of a coat that lead to his shop and nowhere else. Such distinctions have become the mark of the ill-dressed man. The best cut suits this year will be very moderate in waist effect, with fairly low, but not too wide, revers. The one-button jacket is regarded as a freak by those who have no wish to follow an unsound tailoring departure in search of an exclusive style.

London remains in the throes of a revolution over the hat question, and no one ventures to say what the victory will bring. The soft beaver, which calls itself plush, no longer carries with it any air of distinction, because it has been adapted to the needs of all classes, and all classes are wearing it. It was the same overdoing of the Panama that brought it to a cheap and untimely end. With modes imitation is the surest form of destruction. The Panama will not return this summer, and the plush-beaver will be as certainly effaced. The bowler remains black, and even the example of royalty has failed to turn it brown. The straw, which its maker will call a "boater," although it seldom boats, is to rise to its old favor. But it has learned a lesson. No more can it hope to reappear in an exaggerated or an attenuated form. Its merits are its non-assertive lines, its moderate crown, its moderate brim, and its modest band of black.

Definite rules will be agreed upon shortly, and privately, concerning the season's vogue in collars, ties, gloves, sticks, and shoes. For the moment an effort is being made to popularize velvet ties, which are truly a "striking novelty." This is a typical instance of the endeavor to entrap the unwary and foolish by the clap-trap of "what is being worn." The velvet tie will be regarded as all such abominations deserve to be by those who know that "what is being worn" is really what the enterprising manufacturer hopes to sell to the million. Evening clothes have had their flutter and have returned to the humdrum of black-and-white. The colored waistcoat should be seen no more, even if it is of the saddest gray.

CHESTERFIELD JUNIOR

FAITH TO REMOVE MOUNTAINS

FAITH is rather out of fashion in this scientific day when men have gone quite mad about questioning and analyzing. Yet in other days faith was credited with being sufficiently potent to remove mountains,—a statement that is something more than a figure of speech. Faith, as an active principle, has always played a most vital part in the affairs of men though its workings are not suspected by those who do not look beneath the surface of things. To the minds of most people the word faith will doubtless suggest religion, for religion has given the most forceful example of the tremendous power of faith in swaying the minds and actions of men. But religion has not a monopoly of this valuable asset. Medicine has invoked its aid, so that its efficiency in the prevention and cure of disease can no longer be denied.

ITS potency can be even further extended along these lines. Not only disease, but that worse-than-disease, old age, may be indefinitely kept at bay merely by the exercise of faith. You doubt it? Hear what the scientists say. One hundred and forty years, say they, not a paltry seventy or eighty, is the natural span of life. This figure they have arrived at by computing the number of years it takes the human animal to attain to its full development. Yet bring forward this theory in any company and note how general is the surprise, and how abject is the acquiescence in the opinion that old age really begins at sixty-five. This medieval view of the case is unquestioningly accepted and no attempt is made to obtain more modern views on this really vital subject. True, a few evangelists of longevity have risen who preach faith in a long life, and one of them has given the world his vitalizing message in a book entitled "Seventy Years Young." Another prophet of a long life and a happy, who in her daily goings and comings tries to familiarize those she meets with faith in a long life, is inexpressibly touched by the comment of elderly people. She is the only person, they tell her, who does not make them feel as though they but encumbered the earth.

THEN, ranging far afield in order to illustrate the universal application of faith as a working principle in modern life, let us consider a spiritual need which it well fills. It can be made a most potent force in character building and reformation in the young and the defective. This value is recognized by judges of children's courts, probation officers, and administrators of successful reformatories such as the George Junior Republic, but not by the general public. The regenerative influence of faith is nowhere more beautifully presented than at Bedford Reformatory where a surprising number of girls who have committed the social sin are redeemed by the woman physician in charge, whose reform methods are based upon faith in the girl.

IT IS difficult to realize the extent to which every-day faith (as distinguished from religious faith) in every-day people operates beneficially, and the immense impetus faith gives to right living. Even the degenerate and defective are eager at least to appear to justify the faith of their associates in them. The value of faith is underestimated, not to its own destruction, but to ours. It is one of the less conspicuous forces in daily life that are continually but quietly at work conserving what is honorable in the world's heritage; but if our belief in it were conscious and active, it could, verily, remove mountains.

OLD WORLD CHARM *with* NEW WORLD COMFORT

THE decorator's suggestion of a French bedroom has been rejected by many American women on the grounds that these rooms are cold, stiff, and entirely lacking in real comforts. In a measure, these women are right. A great many rooms belonging to the Louis XV and Louis XVI periods unquestionably do lack the real essentials of a livable room. But this is the fault rather of the owner's taste or habit than of this style of decoration. It is possible to find stiff, uncomfortable furniture and dingy colorings in every type of decoration.

But, on the other hand, these periods possess many qualities that should appeal to a woman of taste and refinement; and if this woman has that innate gift of making her rooms a part of herself and of her life, she will, in no other style, find so many opportunities to indulge her fancy. The pleasure in a bit of old tapestry, a charming French engraving, or a dainty figure of Dresden—this belongs to those who, with real love and a keen appreciation, have surrounded themselves with these inanimate yet enduring delights. And it is the woman with the pride in, and love for, her household gods that is the real homemaker. Not only is her house a joy for others to enter, but to herself it is an everlasting source of occupation and pleasure.

MAKING THE MOST OF A NORTH LIGHT

In this connection, the very erroneous idea that things can not at once be practical, comfortable, and beautiful must be cast aside. Difficult as it is to combine these three, it is, nevertheless, quite possible. Take, for example, the French bedroom illustrated on this page. This room is about twenty by twenty. The two windows face north. To allow all possible light, the curtains are of pale gray taffeta, unlined. Opposite the two windows are mirrored doors, placed symmetrically, which, by directly reflecting the light from the windows, add greatly to the brightness of the room. The two outside doors open inwards, forming, as required, a three-mirrored pier glass.

The floor is covered with a pale blue carpet. In front of the mantel is an oriental rug in tones of old-rose, tan, and black. On the walls is a striped, pale gray paper. Here let it be mentioned that among the various tones of gray there is a vast choice. There is blue-gray, green-gray, white-gray, and, last and most charming of all, pink-gray—that peculiar oyster tone. This color, though pale, is full of warmth and texture. It will tone in with every color, and there is no more harmonious or flattering background for pictures, either oil or prints, than this soft, rose gray.

That comfort is not incompatible with accurate, French period decoration is proved in this Louis XVI bedroom, where desk, tables, chairs, and pillowed couches are grouped in a manner essentially restful

The most is made of a cold northern light by the use of a rose-gray wall-paper and rose-gray taffeta draperies, of a lovely pale blue rug, and of mirrors skilfully placed to reflect the rays of day

BEAUTIFUL NECESSITIES

Although, at first glance, this room appears almost as formal as a salon, it contains every comfort for the bedroom. On either side of the bed are two large French commodes. These are in woods of various shades, but the general impression is of tulip wood, which is neither light nor dark. The tops are of gray marble, and in the middle of each is a lamp, arranged for electricity. In these spacious commodes are kept lingerie, scarfs, veils, handkerchiefs, gloves, fans, and such trifles.

The dressing-table between the windows, though completely equipped, displays none of the toilet necessities unless required. These are kept in the drawers, which are divided by glass compartments into spaces for hair combs, powder boxes, a manicure set, and pins.

The desk, too, is a charming and commodious piece of furniture. The wood is almost a burnt orange, the top, gray marble. On it is an inkstand of French porcelain, holding two quill pens—one burnt orange and one light green. These items may seem trifling, but it is just such trifles that make this room unique.

The couch at the foot of the bed is most comfortable; the exquisite cushions and the cover of pink satin, lace, and rosebuds relieve what might to others seem an almost too substantial appearance. Beside it, on a little table covered with a piece of old lace, is a Sèvres bowl full of rose leaves. The screen behind is of yellow and blue tapestry, oddly decorated.

The telephone stands on a tiny table by the bed, and even that universal eyesore, the telephone card, has been made into something decorative. Standing on the commode, it appears, at first glance, to be simply a handsome picture-frame; closer inspection reveals that it once hung in an old church, where the names written in the spaces now used for addresses were those of the old pewholders.

All the cushions are of salmon-pink silk covered with cream lace. They are a charming bit of color which completes a room pervaded by a restful atmosphere. Could anyone say this room lacks comfort, charm, or personality? Yet, it is purely and entirely French.

Fine blue serge, the serviceable foundation for so many charming modes, is here developed, with the aid of collar, cuffs, and pipings of black velvet and small buttons of crystal, into a suit that would bravely stand the ordeal of travel

For traveling, the smaller the shape the more appropriate the hat. In this straw toque a tall loop of ribbon wisely replaces the prevailing feather panache

The military cape, unrivaled for simple grace, has been adopted unequivocally by Paquin as a traveling coat. It is worn over suit or dress, and because of the exigencies of travel, it may do duty in the evening over light gowns

There is an undoubted piquancy to this hat, in a monotone though it be. Blue straw is sashed with blue moire ribbon which is pinned close to the turned-back brim by blue velvet poppies centered with yellow

A SMART SERVICEABILITY IS THE KEYNOTE OF TRAVELING ATTIRE, AND IT IMPLIES A CONSIDERATION OF COLORS, MATERIALS, AND STYLES THAT WILL PRESENT A FRESH APPEARANCE AT THE JOURNEY'S END

AN ARTIST IN A NEW RÔLE

IN the heart of the old Faubourg St. Honoré, a stone's throw from the Palais Élysées, the residence of the President of the French Republic, a new shop has been opened. The name Paul Iribe appears in simple, black letters on the flat, white stucco above the door. A step inside is a small, white door, the upper half of which is broken by little, inset squares of transparent glass. On the panels between the glass squares are carved golden rose sprays which spring from a slender, golden vase. The inner side of the door, seen at the left of the first photograph, is colored green, and it also bears the sign of the rose, this time traced in gold. The close-set knob is of bis-lazuli. This door, like everything else in the shop, is for sale. The shop is the initial effort of Iribe, widely known as an artist-designer of dress for some of the greater French couturiers, in the field of commercial house decoration. He is promised success.

A BLACK MARBLE ROOM

Inside the first room of the shop the stucco walls are veined in imitation of black marble, and the floors are carpeted in ashen rose. The room is softly but perfectly lighted from above by electric bulbs which are concealed behind a broad molding of gilded wood. The first photograph gives a view of this room, where is seen a curtain of black and gold brocade, and an ebony cabinet standing against a gold screen. The last photograph gives a different view of the same room; here are shown a table and mirror of acajou with festoons of gold carving, and a chair of dull yellow velvet holding a black leather cushion fringed in gold. The vases and *drageoirs* of glass, the bowls of ebony and ivory, the hand-mirrors, and various fittings of the dressing-table, are new in shape, and were designed—as was everything in the place—by Monsieur Iribe himself.

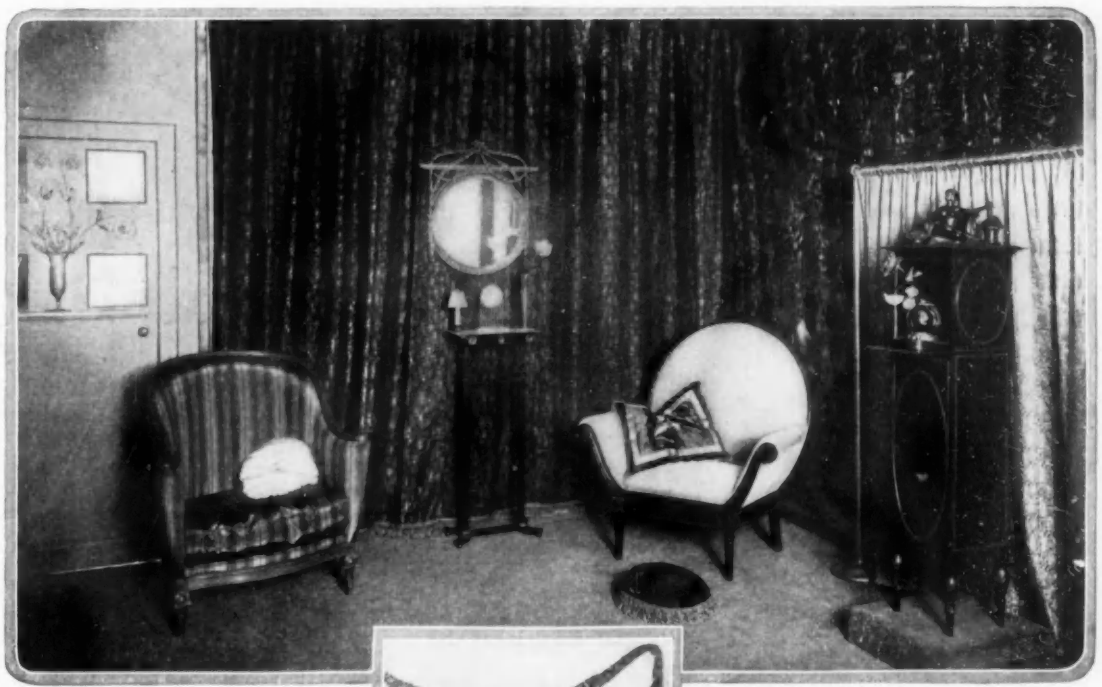
THE SIGN OF THE ROSE

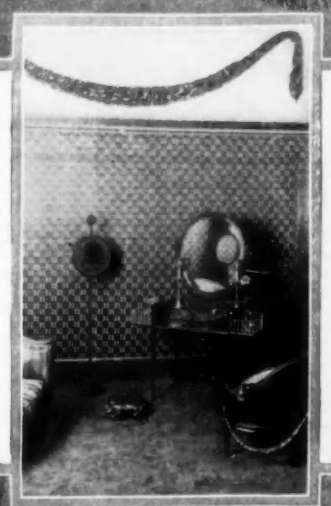
Every article bears the mark of the rose. A pink rose is embroidered on the blue satin top of a tasselled footstool of carved and gilded wood; a rose is embroidered on a small, circular cushion of brilliant blue satin, edged with embroidery and silver fringe. The price of this tiny cushion is one hundred and fifty francs. Roses in bronze form the handles of the drawers on cabinets of precious woods, and festoons of roses, carved in wood and laid with gold-leaf, decorate the chairs and tables. The chairs are upholstered in black or bronze velvet and black, brocaded moire, and the woodwork is all beautifully carved. The screens are simple, straight curtains of gold brocade, or loose, gold mesh, and they fall from light frames of gilded wood.

In the arched doorway, instead of portières, there is a grill of gilded, wrought iron, which opens like a gate, disclosing a small, inner room. The walls of this room are hung with tapestry showing a green and rose design on a white ground, and the simple treatment of the frieze—festoons of gold on a white ground—is most effective. The acajou dressing-table is finished with bronze trimmings.

IRIBE AS A COLORIST

It is, of course, impossible to convey any idea of Monsieur Iribe's wonderful sense of color, as displayed here, in a photograph. Under the dome-like, rose-colored shade of a silver lamp, where the strong light falls full upon the white petals, he places a single, waxy camelia in a small vase of green porcelain. On a low table is an ebony cup which springs like a flower from its ivory base, and in the shallow bowl is placed a green leaf or two, and a red apple. Call this a trick or a pose if you will, but the result shows the hand of a master—the color lives! And this is but a shop—a mere suggestion of what Monsieur Iribe can do in the matter of decoration. The work of this decorator marks a departure from the accepted mode, although it is essentially modern. A chair or cabinet of his designing can be placed in a salon of the Faubourg St. Germain and appear perfectly in place. All the furniture which he displays is made of the rarest woods, and is carved with infinite care. Not more than three or four pieces of any one pattern are made, for the designs are constantly being destroyed and replaced by something different.

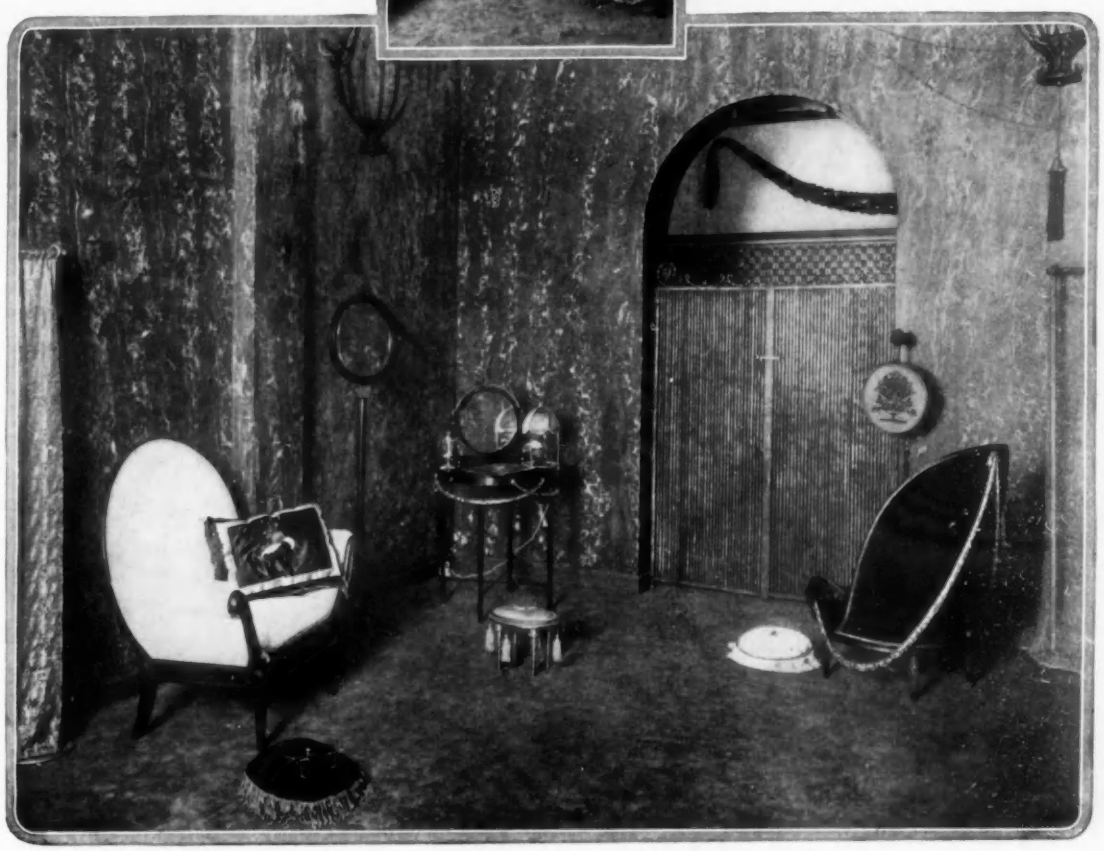




Into the midst of somber velvets and tapestries the artist tosses a brilliant blue cushion, and the embroidered trifle looks like a lovely jewel in a subdued setting

Out of his rich experience of periods and styles, Iribe has evolved an original theory of decoration which, in its application, produces the most unusual effects

The strangeness essential to beauty is dominant in Iribe's art; within black marble walls he assembles furnishings in deep-toned velvets, and vanities in ebony and ivory



The color combination with which, several years ago, Poiret caught the breath of the fashion world, is used in this frock of crêpe de Chine in two shades of purple separated by a girdle of rose crêpe. The high neck frill is of sheer, white tulle

The tunic of rose-colored cachemire and the skirt of white crêpe are plaited to a very real fulness. Narrow braid binds the edges of the tunic and the white crêpe collar and cuffs

Upon this mantle of ottoman silk the shawl collar of violet silk narrows down to a bow of gold lace laid over violet silk. This trimming combination is used for the deep cuffing of the short sleeves, and for the coat banding. Over a giant tassel at the left side is looped a strap that partially effects the closing of the wrap

POIRET, WHO HAS TAUGHT FASHION STUDENTS A NEW COLOR ALPHABET, RETURNS, IN THESE SURPRISINGLY FULL MODELS, TO THE SHADES HE SO STRONGLY SPONSORED SEVERAL YEARS AGO, NAMELY, PURPLES AND PINKS

FOLLOWING LACE TRAILS THROUGH EUROPE

Sometimes Underground, Sometimes in a Quiet Doorway, Sit the Lacemakers of Europe, Weaving, with Endless Patience, an Exquisite Snare for the Shopper

By TRYPHOSA BATES BATCHELLER

OVER the teacups in the dainty dining-room of H. R. H. the Infanta Eulalia the rare laces of a certain royal collection were being discussed in connection with a certain royal christening, and the conversation turned to the towns that have given their names to laces. Out of this conversation grew our determination to take a lace journey by motor. The motor legalities were hurriedly arranged, we consulted a few good lace books before starting, and took a standard work on the subject with us, dipping in it here and there to refresh our memories.

A FEW HISTORICAL NOTES

In reality, lace dates from Italy in the sixteenth century, but its history is so intermingled with that of the other arts of needlework that it is difficult to date its beginning exactly. Examples of elaborate knittings have been found in Egyptian mummy wrappings, and the Jews of early times carried their embroideries to a high standard of execution. Lace is frequently mentioned in the Bible, but it is evident that the translators use the word to indicate a small cord. The Greeks, strangely enough, had no lace.

While to Italy the honor of having invented needle lace must undoubtedly be given, to Flanders is conceded the invention of bobbin or pillow lace. The story of Barbara Uttman, wife of Christopher Uttman of Annaburg Castle in Belgium, the woman who did most to advance this art, is a very pretty one. From her castle she went about among the peasants, teaching them the intricacies of twisting the little bobbins back and forth upon the pillow till they had learned this trade perfectly. Upon the tomb of this quaint, Flemish woman is recorded her invention of bobbin lace in 1575. Long before the Conquest Anglo-Saxon women were skilled in the use of the needle, and the wardrobe accounts of Edward III show the sum of two pounds, seven shillings, twopence as having been expended in the purchase of gowns thus embroidered for his second daughter, Johanna.

It was Queen Isabella, the Catholic, who established trials of needlework in Spain, and the Spanish stitch was brought to England by Catherine of Aragon, wife of Henry VIII.

The lace of the Netherlands has a glorious past. Besides exciting the jealousy of other European nations in the sixteenth century, when every other industrial art was stamped out in the horrors of religious persecution, the prosperity of the lace-making industry saved Flanders from utter ruin. Every country in the north of Europe, save Alençon, has learned lace-making from Flanders.

In 1861 one-quarter of the whole population of Flanders—150,000 women—was engaged in the manufacture of lace, and even to-day lace-making is an important source of national wealth to Belgium. It is still a routine part of female education; at the age of five the girls begin their apprenticeship, and by the time they are ten years old they can earn their living at this trade.

THE LACE FACTORIES OF BRUSSELS

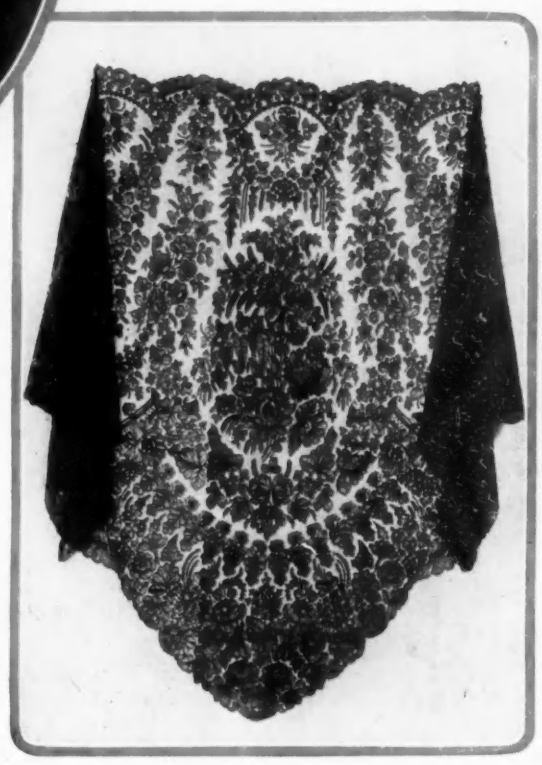
We made Brussels our first destination. The main road from Paris to Brussels is well paved, and as motorists look upon paved highways as something to avoid, we chose a round-about and infinitely prettier way, and were soon in the first city of lace. A rest, a greeting from the American Legation, a little dinner with friends, and the next morning found us ready to inspect the Brussels lace factories. Here the women work underground, with the light coming directly from above. The method of work is very curious, and requires infinite patience and wonderfully good eyesight. Every possible artificial aid is given the eyes of the workers. A background of dark paper is so placed as to throw the thread in relief, and the room is so arranged as to admit but one single ray of light upon the work. One woman makes the flowers, and another makes what is called the ground lace. The thread is made of flax, which is cultivated solely for the purpose at St. Nicholas, Tournay, and Coutrai, in Brabant. The finest quality of flax is spun in dark, underground rooms, as contact with dry

(Continued on page 88)

The costly fineness of the foundation and of the flowers renders this fan of Brussels needle-point lace a rare bit of handiwork

Love of fine laces is the national heritage of Her Royal Highness, the Infanta Eulalia of Spain, for it was Catherine of Aragon, wife of Henry VIII, who brought the beautiful Spanish lace stitches to the English Court

The King and Queen of Belgium and their children, Prince Leopold, Prince Charles, and Princess Marie. The Queen is an appreciative critic of Belgian laces



From far-famed Chantilly, where the manufacture of black lace first originated, comes a lace shawl such as our grandmothers were wont to wear over head or shoulders

THE CHÂTEAU LIFE *of* FRANCE

The Family Strongholds of the Comte de Chabrillan, and the Simple Life Led Therein are Typical of a Charming Phase of French Society

By LAURA HUBBARD

"THE history of France is written in its wonderful seigniorial homes," says Marcel Fouquier in the introduction to his book on the great châteaux of France. He speaks truly, for the entire country is filled with these imposing dwellings, dating from the earliest feudal times down to the days of the Grand Monarch and the ill-fated Louis XVI. To-day, scarcely a family of any importance but has its châteaux near or far from Paris. These, with various vicissitudes, have passed from the hands of one generation into those of the next, and are kept up by the present owners in a fashion more or less royal, according as they are much or little in use, and also according to the way in which the family exchequer has stood the repeated assaults of time.

The château life is still one of the most important features of the social life in France, for the true Parisian season is short. The owners, in order to enjoy, for at least a month or six weeks, the hunting on their vast estates, return to their city homes only at the end of November or at the beginning of December. No sooner are they in town than they run down again for the festivities of Reveillon and the first of the New Year. After that, a few short weeks in Paris, and then they flock to the Riviera, where others of their ancestral homes await them. Here they usually remain until Easter, and return for the two months of social activities which last from then until the latter part of June.

Modern comforts have not obscured the royal dignity of canopied bed and pillared alcove found in this bedchamber in the château Fontaine-Française

A CHÂTEAU ON THE CÔTE D'OR

Among the most brilliant of the society women of Paris is the comtesse Aynard de Chabrillan, née Lévis-Mirepoix. Youth and beauty, combined with great charm of manner, have made of her a leader in the circle in which she moves, and her entertainments vie in splendor and originality with those of the sumptuous court fêtes of the old régime.

The comtesse possesses two ancient family strongholds, one on the Côte d'Or at Fontaine-Française on the shores of the Mediterranean, and the other at Thugny, a few hours distant from Paris. To the former château she goes for rest and relaxation during the early part of the summer, after the exhausting round of duties connected with the closing of the season in Paris. It is a wonderful old place, built of white stone, and surrounded by an extensive park. In the front there spreads out from the main entrance a great, velvety lawn, its smooth surface quite unbroken, save for clumps of stiffly cut boxwood trees which push boldly up to the very windows of the central façade. At the back, the sparkling waters of a miniature lake dimple around the base of a broad terrace of stone.

At the time of Louis XVI the château was reconstructed from the ruins of a feudal castle, and so the decorations, inside and out, are in the style of that period. In making the necessary renovations, this style has been carefully adhered to by the comte and comtesse, who have known how to impart to the castle an air of modern luxury and comfort, and yet to retain unimpaired in every respect the artistic correctness of its architectural detail.

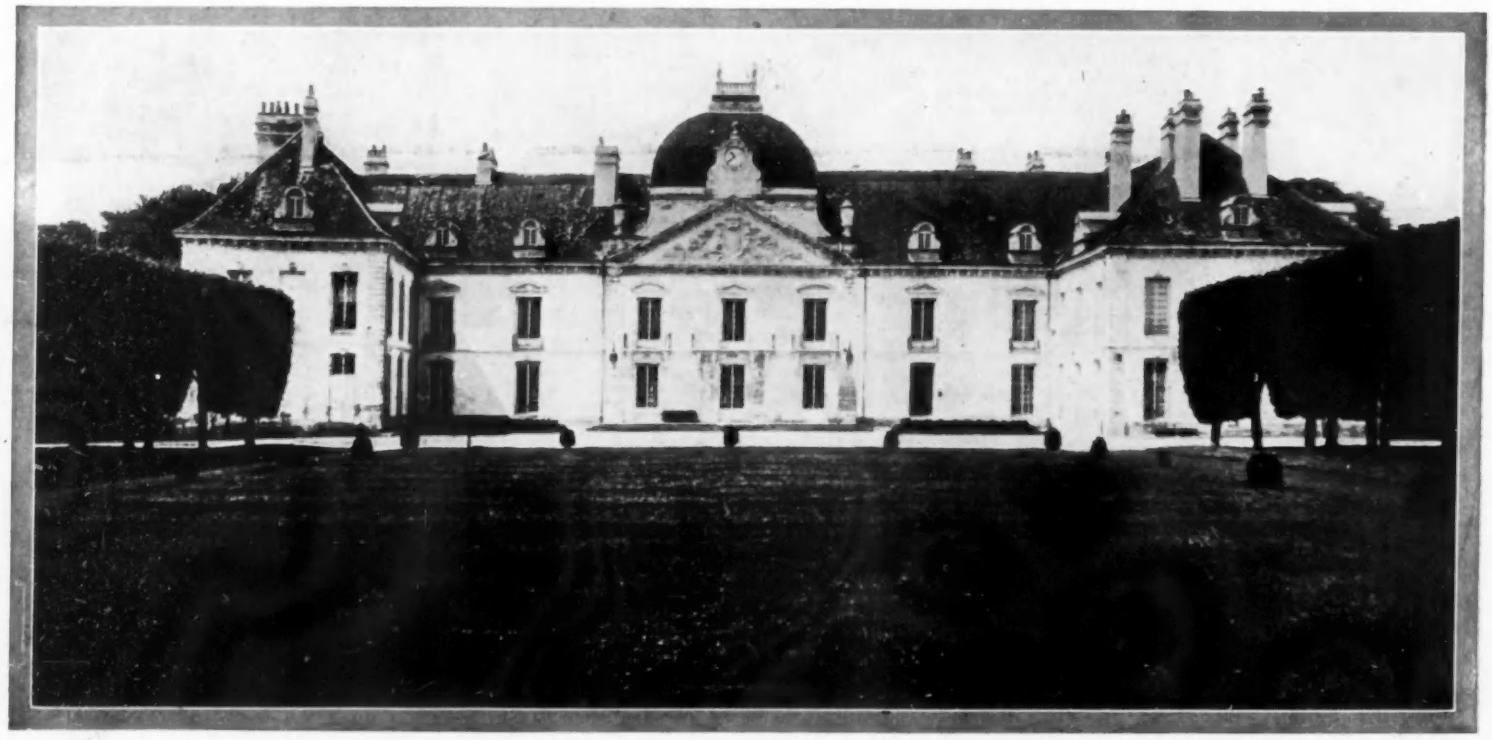
September finds the family installed in their château at Thugny for the hunting season. This is one of those mammoth affairs of light yellow brick with copings of red and sloping mansard of slate which the taste and fancy of the Louis XIII period developed and left as an unenviable inheritance to helpless posterity. Placed as it is, right in the center of a tiny town, and surrounded with rolling country and wooded coverts, it is an ideal haunt for the hunter. From September to January its great suites of melancholy rooms are thrown open and filled with guests. House parties are the order of the day, and twenty or more people are easily, even lonesomely, provided for at a time.

A TRUE CHATELAINE

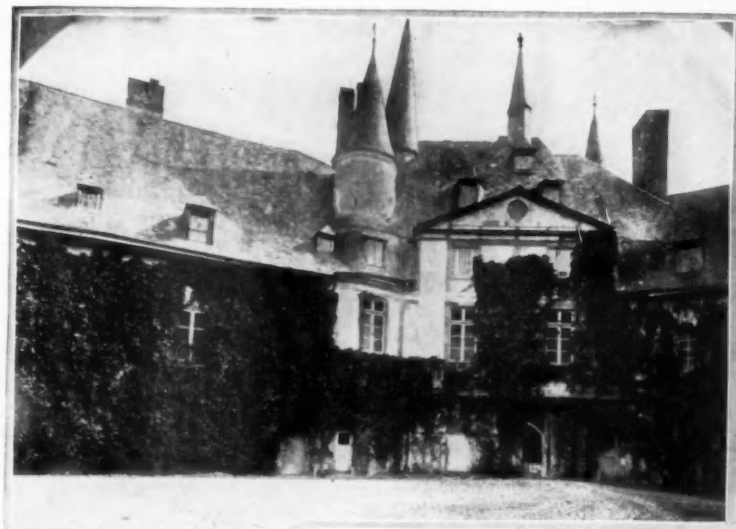
When the place is not overrun with friends, the life of the chatelaine is informal and peaceful past description. She walks, rides, reads, and spends whole days in enjoying the quiet and beauty of the old parks which stretch out on all sides. In addition to these quiet pleasures there are responsibilities toward the villagers, inherited by each chatelaine with her rights as lady of the manor. Socialism may be rife in the cabinets of the government, but the traditions of the nobility still hold their own in the country among the peoples of the soil, who even now regard the nobles as beings of another sphere to whom they owe allegiance and respect, and to whom they can safely turn in time of need.

The entrance to the grounds of the château from the narrow, country road is through an arched gateway and into a broad, flat park, composed of typically French *allées*, paths, fountains, and sunken gardens. Long perspectives, of which the French are so inordinately fond, are framed and emphasized by retreating lines of thickly wooded slopes, effectively arranged to catch the eye from window and terrace.

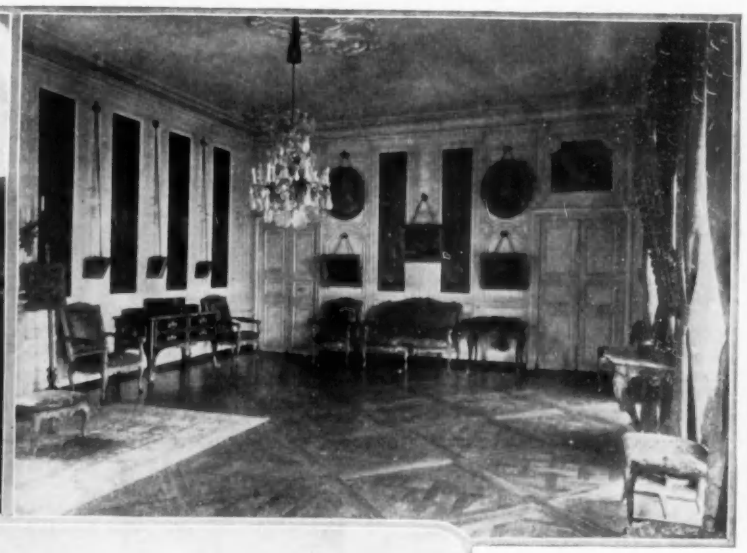
The interior of the château is simply decorated and furnished after the formal manner of the day to which it belongs—a manner absolutely in accordance with



Stiff boxwood trees grow close to the white stone façade of the one-time feudal castle of Fontaine-Française



The château de Thugny belongs to the fanciful and much turreted architecture of the Louis XIII period



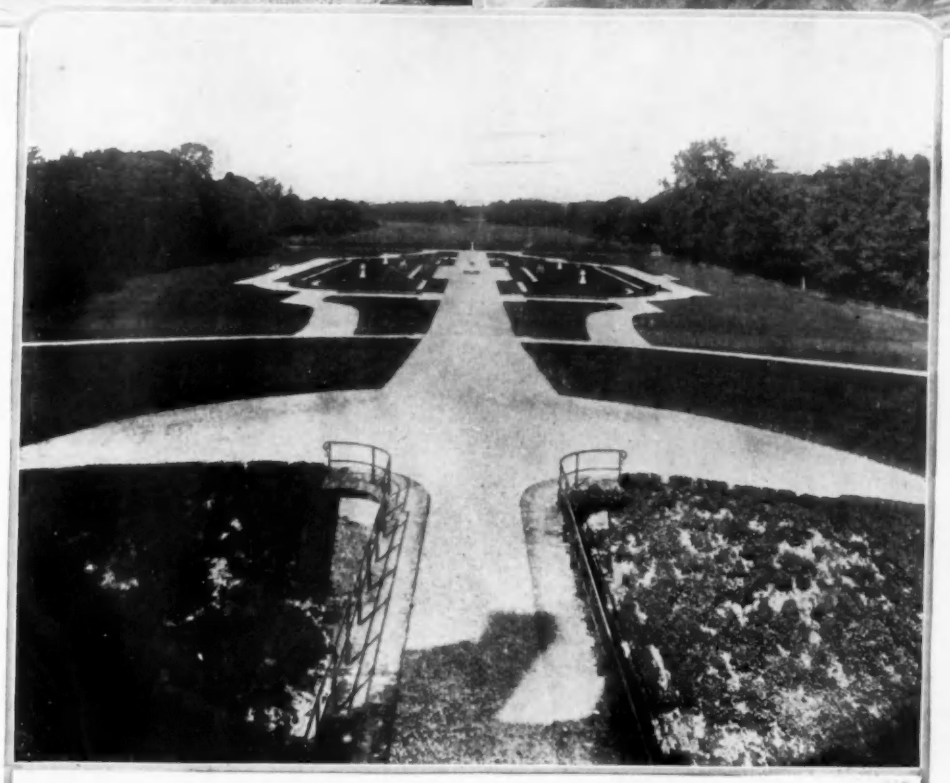
A cheerful room is the salon at Thugny with its gray-white walls, gold furniture, and light upholstery

the taste of the present generation. From palace to simplest modern villa is seen the same stiff arrangement and overcrowding.

The lower floor consists of endless rooms opening out one after the other—hall, dining-room, salon, library, and many a dark nook, while ever and anon an abrupt turn will suddenly plunge the unwary into a *rez-de-chaussée* bedroom. The dining-room, wainscoted and paneled in dark, uncarved walnut, is almost severely plain. The rigid, colored draperies at the windows, unsoftened by inner curtains of net, and the simple, cane-backed armchairs, cushioned in satin damask, but add to its austerity. A large, center rug covers a portion of the black and white marble floor, and the whole presents a perfect picture of the type of dining-room in the châteaux belonging to the old French families, who furnish handsomely, but stop well this side of the border-line of ostentation. A few bits of rare faience, an ancient clock in the corner, and another, ornately brass, ticking away upon the formidable, colored marble mantel, are the chief ornaments.

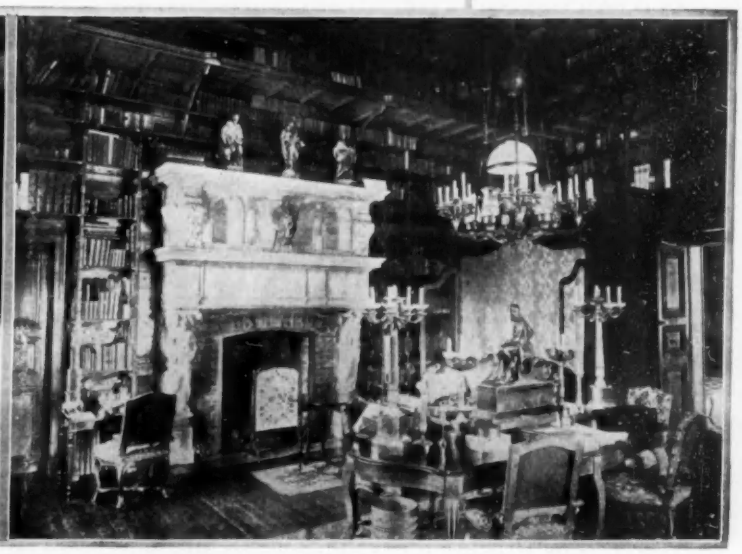
The salon, as is usual, is gay, and the floor is waxed to mirror luster. The old, gold furniture upholstered in light damask, and the curtains of the same at the windows, are brought pleasantly into prominence against the grayish-white of paneled door and wainscoting.

The library, the living-room of the family, is somber in tone. This effect is caused largely by the book-filled shelves that line the walls from ceiling to floor. The reading-table, desk, and numerous little tables are crowded with many a choice piece of sculptured marble and carved ivory.



The extensive grounds of the château de Thugny are laid out in the accepted French manner

An unusual austerity marks the furnishing of the walnut-paneled dining-room at the castle of Thugny



The library, on the contrary, shows that formal overcrowding characteristic of French interiors

RYE, ONCE BY-THE-SEA

A Fighting, Fishing, Smuggling Old Town of England Which the Sea, Retreating, Has Left High and Dry On the Edge of the Salt Flats

WHEN Patricia burst into my room wearing an expression of determination under a new hat, I knew exactly what it meant. I did not argue. I did the obvious thing—rang for my suit case and began to pack.

We made an early start, while London was still on her knees scrubbing the front steps. Through the gentle, smiling country that is England, past the happy little homesteads and the snug, stone cottages, we swept, peering over hedges at the munching cows, and gazing upon mile after mile of hopvines. At last we came to Sussex. The meadows were white with lambs, so that the whole outdoors seemed a great nursery for the frisking, awkward little creatures. As far as the eye could see, the pasturage was being nibbled by the gayest of spring lambs.

WHEN THE SEA DRIED UP

"Perhaps you would like to tell me where we are going?" I ventured at last, for Patricia had assumed the proprietary air of "this is my native land," and was stage-managing the trip entirely without assistance.

"For a mere American," she replied, "you show a becoming modesty, and a faith in my selection which is quite as it should be. We are going to the quaintest and queerest town in England, and its name is Rye."

And that was all I knew of our destination until we were bumping merrily over the ancient and crazy cobbles of Rye. Such amusing streets they were, running up and down hill in all directions, and whisking around corners, to lose themselves in dim, arched doorways. The most amazingly old and tiny houses jutted out on all sides, their latticed windows flung open to the breeze which swept over the salt meadows.

Once in the long ago Rye was a daring seaport with a fleet of doughty ships and roistering, swash-buckling inhabitants who swore cheerfully and drank deeply. But alas, the fickle sea retreated foot by foot, leaving Rye high and dry on a lofty perch with only a puny river on which to sail its luckless ships. Instead of the lapping waves, the town folk of to-day behold only a broad expanse of flat meadow spread before their tiny, latticed windows.

The records of the town date from the twelfth century, and there are houses standing to-day which are at least four hundred years old. They were built in war-like times, when Sandwich, Dover, Hythe, Romney, and Hastings, went under the name of the Cinque Ports, and needed to be fortified against the frequent onslaughts of the French from across the Channel. Later, Rye and Winchelsea were added to the Cinque Ports, and were called the Ancient Towns. In those days of its glory, Rye had its Baron who attended the Coronation and was allowed to support the King's canopy. Now, however, it is the most sleepy little town imaginable, bent only upon enjoying the full flavor of a ripe old age. Here Henry James has found a quiet haven, and many of his later books have been written in this old, imposing red house.

ALL THE TOWN'S A STAGE

A sudden turn in our walk about the town brought us to a quaint, round-cobbled street which plunged steeply down a hill. The scene before us looked like the stage setting for a pageant. Everything appeared dream-like and unreal. Even the houses with their black-and-white striped fronts and leaded windows seemed not so much the abodes of human beings as the temporary shelters of stage peasants who would presently prance out and burst into a rollicking chorus.

"What do you think?" asked Patricia.

"I think I shall wake in a minute," I gasped.

"Have you noticed the name of the street?"

It was Mermaid Street. The name was part and parcel of the dream.

"Hark to the mermaid's voice," said

Old in story is the Fortress of Ypres Tower, once a stronghold of the Cinques Ports against the invasions of its neighbors across the Channel

More like a stage setting from the canvas wings of which a rollicking peasantry will suddenly burst forth for a chorus than the actual abodes of men

Into the sixteen-foot fireplace of the Mermaid Inn once opened, for the convenience of highwaymen and smugglers, two secret chambers

Mermaid Street, with its rows of crooked houses pierced by casements which once opened on the foam of perilous seas, plunges dizzily down hill

Patricia, as the wind mysteriously sighed. "It says, 'I neither love, nor am I loved, nor can I love.'"

Just at that moment we stood opposite the Mermaid Inn, the very quaintest and most fascinating inn in all England. Within, it looks much as it must have when it was first built. Old oak paneling of the real, linen-fold pattern decorates the walls, and there are fireplaces of Caen stone carved in Tudor roses, treasure chests with massive locks and hinges, and wonderful, Jacobean cupboards.

IN THE HAUNTED CHAMBER

"Do you mean," I said to Patricia, "that this is a hotel; that for mere money we will be permitted to flaunt our modernity in the face of this peerless antiquity?"

"Dear Yankee," she answered, "there are still a few things left in England which have not been snapped up by your merciless millionaires."

With which caustic remark she conducted me to the haunted chamber of the inn. It had a properly haunted atmosphere—oak, black with age, huge beams, and a fireplace so wide that the smoldering coals were lost in its immensity.

Patricia perched herself on a high-backed chair and, under the flickering light of a candle which threw most disconcerting shadows into dim corners of the room, she unburdened herself, for my enlightenment, of much history.

"On the twenty-ninth of each October," she began, "when the last dry leaves are falling from the trees and the wind moans in the chimney, the ghosts walk in this room. In days of yore, two knights—brothers they were, comely of face and figure—loved the same maiden. They fought in this room. The victor wiped the blood from his dripping sword, dragged the body of his hapless brother across the room, and flung it down the secret stairway. Look!"

Patricia drew me to a massive, iron-clamped door, which she threw open, and pointed down a flight of narrow, winding stairs.

"On each anniversary of the deed, the body of the murdered man may be heard bumping down from step to step," said Patricia. "Perhaps you would like to occupy this room to-night?" she added so suddenly that I fairly jumped.

"No, I thank you," said I alertly. "Less history and more cheer would please me better."

The dining-room of the Mermaid Inn is a most inviting apartment. It contains the best paneling in the house—in a wonderful state of preservation. The fireplace is beautifully carved and, like others in the Inn, displays the characteristic Tudor rose.

SECRET CHAMBERS

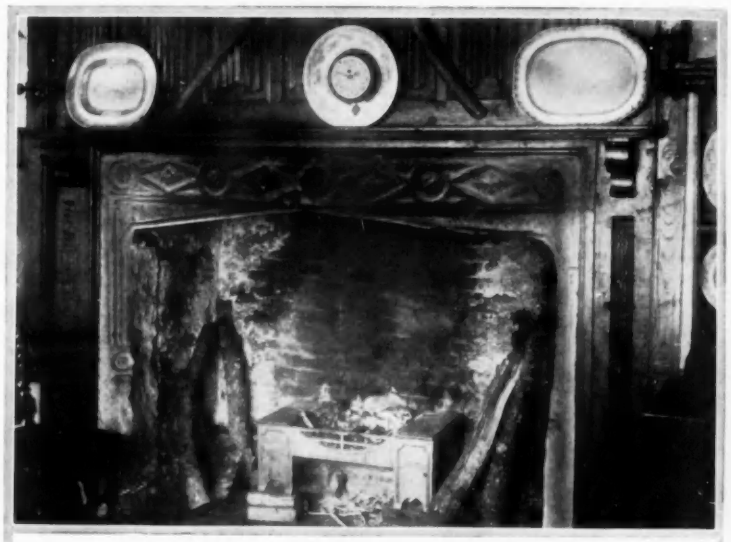
The show place of the whole house is the huge smugglers' fireplace in the billiard-room. In this great fireplace, sixteen feet wide, the famous Hawkhurst highwaymen hid their booty after a murderous raid, or concealed the gold and casks of wine which they smuggled over from France. For such purposes there were two secret chambers which could be reached only from inside the fireplace. Many a dark tale could these chambers tell of the wild days when a man's life was reckoned a paltry thing, and when loaded pistols were a necessity to easy conversation.

On the leaded window-pane of the room in the Inn which I occupied that night, I discovered these words: "Polly—1705." How much it suggested! Perhaps a girl in powder and patches etched the letters with her ring, or perhaps a lover—. But all imaginings were vain, for only the letters remained to insinuate their story.

And if Rye itself is not sufficient compensation for a journey, the tourist has but to cross the "salts" to Winchelsea to have the measure of his curiosity filled to overflowing. There is the church, for instance—the original, begun in the fourteenth century, was dedicated to Thomas à-Becket, and in 1580 was captured and burned by the French. Since then it has been added to from time to time, but has never been completed.

The lookout situated at the entrance to the village, just inside the great stone gateway, is also a relic of ancient times. It is in charge of a dignitary whose office is a survival of a very old custom, and who is called the Custodian of the Parish Pound and Guardian of the Lookout. One may see this lordly personage any day on the streets of the town.

FANNY THOMAS.



The fireplace in the dining-room is of Caen stone carved in Tudor roses outlined by ancient, linen-fold paneling

Everything for "auld lang syne" from a smiling "mine host" to a haunted chamber and a smuggler's covert does the Mermaid Inn possess

A GARDEN IN TWO COLORS

From the Sweet Peas Against a Trellised Background to the Phlox and Mignonette Which Overflow the Border, the Garden Is a Delicate Fantasy in Pink and White

GIVEN a sheaf of pink bridemaid's roses and a spray of stainless white Annunciation lilies, lives there a woman with mind so judicial as to pass judgment upon which is the lovelier color of the two? One woman found it simpler to cut the Gordian knot by taking both, and as a result she developed a wonderfully dainty garden in pink and white.

It was not really a garden, after all, but only an immense flower-bed, forty-five feet long and six feet wide. Last summer it contained hundreds of plants, in every conceivable shade of pink—linked together, separated, and bordered here and there by flowers in every tone of white from delicate ivories to dead whites. The pink and white flower bed ran north and south, under full sunshine. It was the only part of a large garden which possessed that advantage, for there was a high building at the back, and a house partly shaded the remainder of the plot from the afternoon sun.

A CAREFUL ALIGNMENT

In this one flower-bed there were an incredible number of flowers. They seemed not to mind being crowded in the least—the tall ones supported the shorter ones, and the little bits of plants on the edge cheerfully overflowed the borders.

Along the back of the bed, against a wire trellis, pink and white sweet peas were planted, and their foliage made a good background. In front of these were ranged, first, a row of Yucca, Hyacinthus Candicans, flowering almond, Philadelphus, white and pink cosmos, and Miss Lingard phlox. Then came a row of pink and white Gladiolus, pink and white annual larkspur, a sprinkling of lupins, and a mass of Nicotiana Affinis, Valeriana, and Scabiosa.

The third row was all of double, shrimp-pink poppy, snowfall poppy, Burbank poppy, Mikado, daybreak, and ostrich feather aster, with a showing of white and pink balsam and cream-white iris. Following this, white Centaurea, Lilium Speciosum album, Gypsophilia, pink and white stocks, petunia, zinnia, and white Nigella were lined across the bed, and on the outer border was a row of pink and white phlox, mignonette, grass pinks, white Viola cornuta, Marguerite carnation, and mayflower verbenas.

The statement that the bed was planted in rows is not to be taken too literally. Flowers should never, according to American gardeners at least, be planted mathematically, but, as in this case, they should be so arranged that flowers of certain hights will form natural backgrounds for the next lower growths.

The annuals in this novel bed were all raised from seeds planted in the house in flats, transplanted into paper pots as soon as the plants had four leaves, and finally transplanted into the garden when all likelihood of frost was past.

There are many things to be considered in planning a pink and white garden such as the one described. For instance, shrimp-pink poppy, rosy-morn petunia, and flesh-pink zinnia would certainly scream at each other if placed within speaking distance, and melon-pink balsams, while somewhat stiff of themselves, acquire a certain grace from a background of Nigella or Gypsophilia. White Centaurea var. Margueritæ is so exquisite in itself that there should be nothing near to distract the eye from its snowy beauty, and a thick sowing of mignonette around its feet, or possibly the gray-green of pinks, would be a proper foil.

THE PERFUME OF THE GARDEN

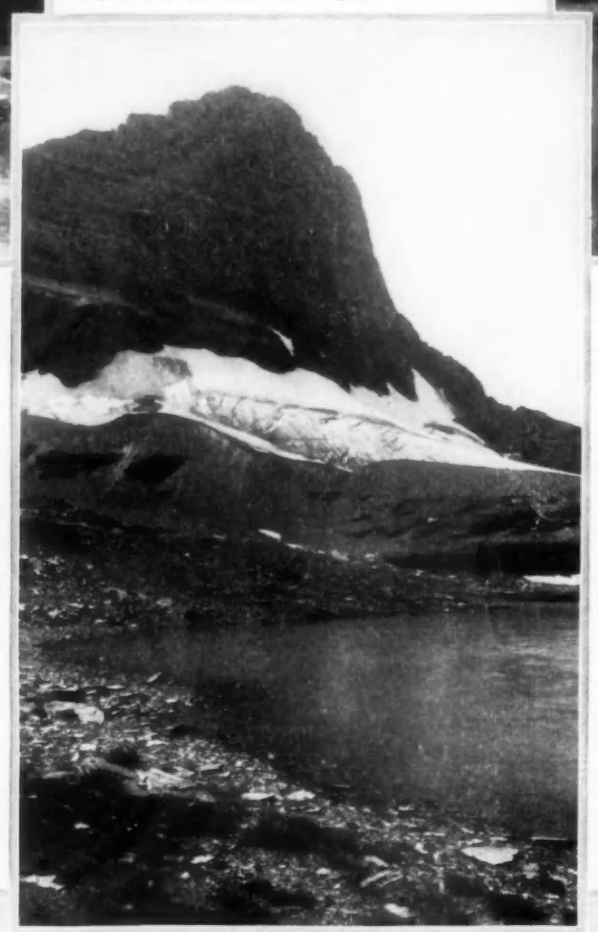
Nicotiana has coarse, common foliage, and flowers which fold up in the daytime, and give no hint of the beauty of the tall, candelabra spikes of creamy bloom which at night spread a rich, heavy odor through the whole garden. If this plant is placed between Yucca Filamentosa and Hyacinthus Candicans it will be inconspicuous in the sunlight, and will add a wonderful charm to the garden in the evening. Clarkia should never be omitted from a garden. It need simply be sown in the open ground, and presently it germinates into long racemes of rich, rosy pink.

A garden with the wonderfully pleasing color scheme just described, which by the way, is in Wisconsin, will yield a profusion of flowers from May until the middle of October.

A WESTERN MASTERPIECE OF NATURE

Glacier National Park Presents a Combination, Tempting to Tourists, of Natural Marvels and Unspoiled Aborigines

Upon the jagged rocks of the Cut Bank Canyon loll bronze-faced squaws in all their beaded finery



Red Eagle Glacier lies in snowy whiteness between red mountain top and rocky beach

Copyright, 1912, by Kiser Photo Company

"Dawn Mist," a prettily named Blackfeet princess, carrying upon her back a possible future chief

THE patriotic American who would "see his own country first" will find a rare and wonderful combination of mountains, lakes, rivers, and people in Glacier National Park, the original home of the Blackfeet or Piegan tribe of Indians. This Park is situated in the northwestern corner of Montana, and embraces over fifteen thousand square miles of the most rugged and beautiful mountain scenery in the United States. In the geographical parlance of our school days, it is bounded on the north by Canada; on the south by the Great Northern Railway; on the east by the Blackfeet Indian Reservation, and on the west by the Flathead River.

The Indians belong to an unspoiled tribe of primitive people who still adhere to the customs of the ancestors who roamed the mountains in this vicinity. Their legends and history are perpetuated in the names of the mountains, lakes, and streams which abound in the Park. The virility of the Blackfeet is attested by the fact that, notwithstanding the encroachments of the white man, there still remain on the Reservation over three thousand sturdy specimens of a tribe that is probably the most admirable type of red man remaining on the North American continent. Their vigor is due to the winter hardships of the north land to which they are inured, and to their form of livelihood, which for centuries they have secured by hunting wild game and raising cattle and horses. As yet they have done comparatively little in an agricultural way.

The Blackfeet have a strong dramatic feeling, and many of their chiefs are noted orators. Their artistic sense is manifested in the attractive clothing they wear; in fact, they are probably the "best-dressed" Indians in the United States. The pictures shown give an idea of the beauty and grace of their costumes.

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Snow-covered peaks peer through drifting clouds down into Piegan Pass, far, far below

Copyright, 1912, by Reed, Kalispell, Montana

Up the mountain side file the quondam warriors, brave in a primitive attire of unusual beauty

REVELATIONS *in* BLOUSE MAKING

The topmost blouse is made of white net, corded and shirred at shoulder and cuff to supply the fulness such thin material requires. The bands of shadow lace that cross the front are intersected by broad lace frills which start from beneath a shallow collar of blue moire silk

In the waist sketched on the upper right, accordion-plaited white net is set with entredeux on a yoke. But the distinctive touch lies in the running of a rose-colored ribbon beneath the frilled and plaited bertha, and around the cuffs of the long, accordion-plaited sleeves

MODELS FROM HUGHES

Just below the first blouse is a French confection to which a black and white reproduction can not do justice. An underblouse of white chiffon blurs the blue ribbon band beneath it and supports bretelles of paprika-colored chiffon embroidered with blue beads. Add blue tassels and shadow lace frills, and some idea is conveyed of the daintiness of this model

The coatee, like the blouse, grows more and more transparent. In this model, straight widths of shadow lace are joined together and trimmed with a broad collar and double-breasted vest of a red and blue oriental silk. The same colors appear in the tiny buttons that fasten the vest. This charming summer accessory is prettiest when worn with lace-trimmed net or lingerie dresses

THE METAMORPHOSIS *of* MANILA

Under the American Occupancy, Manila Has Been Restored to Its Birthright of Tropical Beauty, and Dowered with a New-World Heritage of Modern Improvements and Prosperity

FACING the sea, where the cool shade of the famous Bagumbayan Drive meets the new Luneta of Manila, there is a wonderful statue of Magallanes, the Columbus of the Philippines. Could some modern Pygmalion quicken that bronze statue to life, the doughty Portuguese señor would continue to stand still, petrified with astonishment at the change time has wrought in the savage isles. In his wildest dreams, Magallanes could not have anticipated the busy metropolis which is the Manila of to-day. Under the long years of Spanish rule much was accomplished for the Philippines through the Church, but usually the Spaniard's policy was, "mañana"—tomorrow!

Fourteen years ago Manila was a sleepy, picturesque, unhealthful, tropical town, vaguely known as the home of hemp and cigars. Now it is one of the most worth-while sights of the world; under American guidance, unbelievable changes have been wrought.

IN PRE-AMERICAN DAYS

In the early days of the rather unwilling American occupation of the Philippines, the travelers to Manila were forced to ship in wretchedly inadequate steamers, and to anchor far out in the harbor and then, by launch, to thread a hazardous way, past lorchas and bancas (the native freight craft), up the river Pasig, to meet the captain of the port. Heterogeneous and unsanitary was the population gathered there to see the voyager disembark. Often there was a native woman carrying a child all broken out with smallpox.

At rare and irregular intervals a tiny street-car, drawn by ponies, tinkled by, but the chief modes of conveyance were rickety carromatas which, drawn by underfed native ponies, jolted and jounced along the unevenly paved Escolta.

In those days the beautiful Botanical Gardens were a mud-swamped wreck of weeds, and along the Bagumbayan Drive a few sparsely growing trees struggled to live up to their rightful tropical luxuriance. Smells innumerable greeted one everywhere, and the ancient moats exhaled the odors of stagnation. The whole scene was extremely picturesque and perfervidly dirty. Before the American occupany there was but one thoroughfare to be remembered for its beauty—old Calle General Solano. There the spreading almond trees met in a green arch overhead, and there dwelt most of the old Spanish aristocracy.

GARDENING, OLD AND NEW

Spain was not a rich nation in the later years of her possession of the Philippines, and she had no money to expend upon civic improvements. Also those days close upon the American period of ownership were days of stress and of a rebellion which wofully retarded the progress of the islands. Besides, their ideas of what could and should be done to beautify the land were vague and immature.

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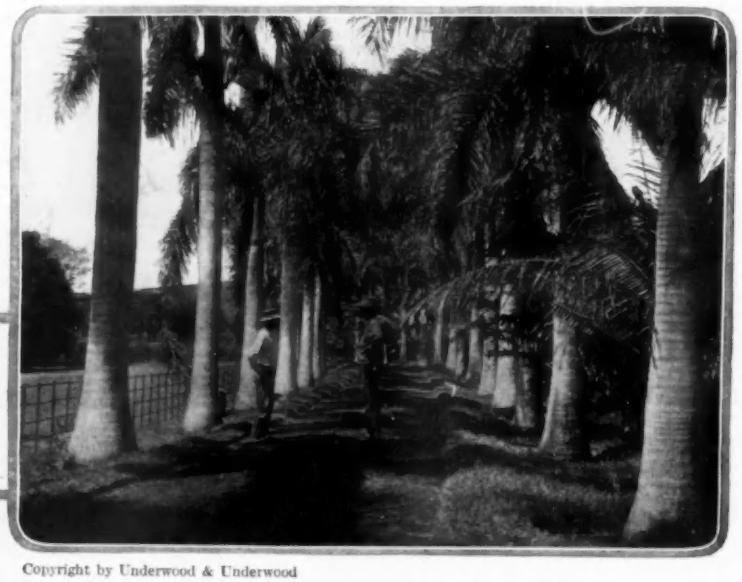
Calle Real, near the Palace of Old Manila



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A palm-bordered avenue is the product of nature assisted by clever landscape gardening

The Spaniards always maintained that lawns were an impossibility in the Philippines, and there was a deep-rooted feeling that gardens set out in accordance with temperate-zone ideas would not thrive. Therefore, the gardens of the old Spanish homes consisted of potted plants set in long rows on stone railings or stands. There were palm trees, shrubs, and climbing vines, but always the brown earth lay bare. Since the American régime all this has been changed. Now velvet stretches of soft, greensward greet one everywhere. The lovely Botanical Gardens and the entrance park to the Cemeterio del Norte—where all the palms and plants for the parks of Manila are grown—are verdantly splendid contradictions of the old theories of landscape gardening.

Thousands of trees have been set out in and about Manila, and nothing could be lovelier than the dense, dark-green foliage of the mango tree, or the flowers of the brilliant fire-tree in the season of its flame-colored blooming. Manila lacks the peach, pear, and plum trees of the temperate zone, but there are many lovely tropical, fruited trees.

THE NATIVE "CADENA DE AMOR"

The roads about Manila are marvelously smooth, the vegetation is luxurious in the extreme, and all householders are planting an abundance of bright-hued, tropical flowers, chiefly the crimson hibiscus, or the rose-pink vine, "*cadena de amor*"—chain of love. The *cadena de amor* should be called the national flower of the Philippines, for in no other spot does it grow so prolifically. When Americans first began to live in Manila, only a few frugal sprays of this plant could be coaxed from the natives, but now the dainty vines with their rose-colored or white blossoms, like wee bleeding hearts, may be seen everywhere.

Following the prosperity of the new times, much building has gone on in the islands. Many new houses of modified mission or bungalow architecture have been erected, the majority of which are of reinforced concrete, and thoroughly up-to-date in every particular.

Spanish houses, ample and built to withstand earthquakes and typhoons, are very comfortable indeed when remodeled according to modern sanitary ideas. In all the older residences one was obliged to plead the permission of the kitchen range, so to speak, to take a bath. Water was expensive, and one connection was made to serve for the stable below, and the kitchen and bath above.

A TYPICAL SPANISH HOUSE

There is no reason why Philippine homes should not be beautiful and artistic, for the treasure shops of the orient are at the doors of the islands. Many of the American homes in Manila are most attractive, although it is rare that Americans set up their Lares and Penates there, as do the colonists of other nations. One residence occupied by well-known Americans who have lived in Manila for many years is typical of the well-built Spanish house of other days. The walls of the large sala are in pink, the hangings and chintz coverings of the sea-grass chairs are pink, and everywhere is the rose-colored bloom of the *cadena de amor*. The floors, blinds, and doors are of exquisite, native hardwoods such as are found in all the houses of the better class. The translucent, shell window-panes may be closed completely in time of storm, or they may be opened the whole length of the house when the weather is fine. The carved, four-posted Filipino beds of narra—the native mahogany—are finished under the mattresses exactly like a cane-seated chair, and the natives sleep with only a straw mat, or "*petate*," over the woven cane. Of course, the American has a mattress made to fit the bed. Prices of all commodities have doubled since Spanish times, but the improvement in conditions is well worth the increase in the cost of living.

(*Continued on page* 90)

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The Ayuntamiento of Manila, sometimes called the Governor's Palace, where the first Philippine Assembly met

SMART FASHIONS *for* LIMITED INCOMES

Beneath a Hat Copied Reasonably and Well by a Small Milliner, the Economical Woman Wears a Pretty Ruche Made by Her Own Hands

Something in the long sweep of brim and feather recalls the be-plumed hat of a Van Dyke cavalier

A youthful hat, crown-bound with knotted cords and trimmed with feathers, diametrically opposed

MUCH to the delight of womankind, the ruche has returned to fashion. It is made now in many different materials—not only in the favorite tulle and net, but in silk and velvet as well. No matter how shallow her purse, the smartly dressed woman must afford a fresh, spring-like ruff for her neck. If she can not purchase the newest French models, she may obtain a very similar effect in the conventional, plaited forms of the ruche. In the shops there are tulle ruffs in brown, black, white, and black and white combined, at any price from $2.25 up. Although such ruffs are undeniably perishable, there is no more satisfactory way of investing so small a sum of money. There is a certain freshness about them which brightens up an old suit, and there are few faces to which the softness of the tulle is not becoming.

If the woman of small means decides to make a ruff herself, there is a very pretty model shown at one of the big importing houses which it would be wise for her to copy. It is made of six-inch net gathered at the top and bottom and mounted on a two-inch silver ribbon. The ribbon is run through gathered net of the same color as the ruff and finished at either end with a tiny cluster of silk roses. The net is quite full over the ribbon, so that there is just a glint of the latter showing through. Long ends, made from a half-width of the net, hang almost to the knees, and are finished with tassels of steel beads. This ruff is, of course, too elaborate for the tailored suit, but it is especially decorative with an afternoon frock, and while very expensive in the shop, it may be made at home with a very reasonable expenditure of money and time.

THE GUISE OF THE RUCHE

In the sketch to the left in the middle of this page is shown a charming neck arrangement of brown velvet and tulle. The throat band is of velvet ribbon two inches wide, and the ruche is merely a spreading chou of tulle poised at the back of the neck. The butterfly effect on either side of the head is very becoming. This affair is worn with a brown straw hat bound with a brown ribbon and crowned in tulle.

The large sketch just above this model shows a ruching outline for a V-neck street frock. A black taffeta ribbon is used for the inside banding, and it fastens like the fashionable watch fob with a slide at the front, which in this case is made of a cherry-colored, taffeta rosette. The tulle ruffle is made of just one rather broad, single width of the material which measures five inches across, and is finished with a picot edge. The note of cherry color is repeated in the bright silk rose at the girdle, and in the small, cherry-colored apple which holds the aigrettes in place on the all-black hat of straw and plaited malines.

Reduced to its smallest proportions, the ruche is merely a chou of tulle caught wing-like under a velvet ribbon

By binding the ruffle with a black ribbon slipped through a rosette slide, two smart fads are at once combined

A crêpe de Chine collar, frilled and double-frilled with crêpe, gives smartness to the simplest costume

Here the lace jabot has emigrated to the back, and joined forces with an abbreviated Medici collar

The fashionable, upstanding Medici collar gave the inspiration for the neck frill shown in the illustration at the bottom of the page. A band of satin passes about the neck and ties in front; under this a jabot of cream shadow lace is wired to rise at the back, and fall down between the shoulders.

The drawing opposite the sketch of the butterfly ruche shows an attractive way of finishing the neck of a gown. The collar of white crêpe de Chine is detachable and may be slipped on with any simple blouse or gown. It is hemstitched about an inch inside the edge, and finished with a two-inch frill of white crêpe. A double frilling, centered with a taffeta ribbon, continues almost to the waist-line. This arrangement may be used with a jacket, and it brightens up a severe costume.

HATS AND HAT TRIMMINGS

Never have hats been more irresistible than now, and, alas, never have they been higher in price! It is most discouraging to go about in search of becoming headgear when all the attractive things are beyond the purse. Also, this is a season when copies, unless made by an expert, fail utterly. Hence it is more than ever a help to find a small, competent milliner who can reproduce a French model for a moderate sum. One such milliner, who can show sketches of good models or develop the ideas of her customers, is most successful in creating copies of the accepted models from materials not less chic than those of the originals.

The charming hat sketched at the upper right of the page may be had in green straw, with black satin cords drawn around the crown and knotted in the front. The hat is trimmed with black fantasies which, properly, according to present dictates, spread at different angles. This hat may be had for $8, and it will be developed in any colors desired.

Another effective model is shown in the upper, left-hand corner. It is of purple straw with a facing of purple satin, and bunches of wee, pink roses dotted around the crown. A shaded, purple feather drops down and backward from the elongated brim. This would be a lovely hat to wear either with an afternoon gown or a lingerie frock. Price, $10.

No hat will be of more service than one of the sort sketched at the upper right of page 78. It is in brown, with a straight crown-band of brown satin, finished with two tiny tailored bows at the side, and an up-reaching brown feather. Such a hat is admirable for wear with a tailored frock. Price, $9.

(*Continued on page 78*)

SEEN *in the* SHOPS

Short Cuts That Lead the Shopper to Splendid Values in Tub Dresses, Blouses, and Top Coats, and an Attractive Trunk in Which to Pack Them

A coat-dress presents a more formal appearance than the tub frock that is a frock and nothing more. Price, $12.75

HOT days are not conducive to shopping in the sense of going from place to place to find the best of a given thing. The point is to know where to get the best, and then to purchase it with dispatch.

One large shop has shown positive genius in the selection of inexpensive summer dresses. They have the distinction of not looking "shoppy," and though material, workmanship, and styles are far above the average, the prices are far below it. Fancy finding the dress shown directly above for $12.75. The skirt and vest are of white granite linen with the jacket of French-blue linen, to which a military effect has been given by small buttons and applied blue braid. White granite linen bordered by a good imitation filet is used for the collar, and the tie is formed of braided linen cord edged by tassels in the blue of the coat. The belt is of white kid. This model may be ordered in almost any color in combination with white. The mode of a coat effect in a dress is quite pronounced this season, and one which is generally becoming and rather useful, as it presents a more formal appearance than the tub dress that is a dress and nothing more.

TUB FROCKS WITH INDIVIDUALITY

The sketch at the left of the group illustrates a frock of rose-colored tub linen of the coarsely woven, heavy sort which has so much style in itself. This model is cut with large armholes and a vest that breaks an otherwise too severe style. The tie is of crêpe de Chine of the same color as the linen, the belt is of the linen itself, and the collar is of a good quality of batiste embroidery. Pearl buttons are the only other trimming. This dress may be ordered in almost any of the smart colors for $13.75.

A third style in a linen dress is sketched on the extreme right of this page. An unusual feature of this model is the manner of the closing of the tunic down the side. Short strips of the material are turned over to form pointed loops that make a firm hole for the oval buttons as well as a most decorative fastening. This is trimming at its best, as it answers a two-fold purpose—utility and beauty. Indeed, it would be well if women would realize in planning their dresses that unless there is some real reason for trimming it is seldom an addition to a gown. So frequently it defeats its own end by being wrongly used or over-used. For generations this has been a feature that marked the difference between the gowning of French and English women. The French know just what to leave off, whereas the English be-frill and be-furbelow their clothes to such an extent that frequently all distinction is eliminated. This model, for example, is the essence of simplicity; the one note of contrast is in the braided, cream-colored batiste collar and the black velvet tie. This dress may be ordered in the usual staple colors, such as French-blue, dark blue, and rose, for $13.50.

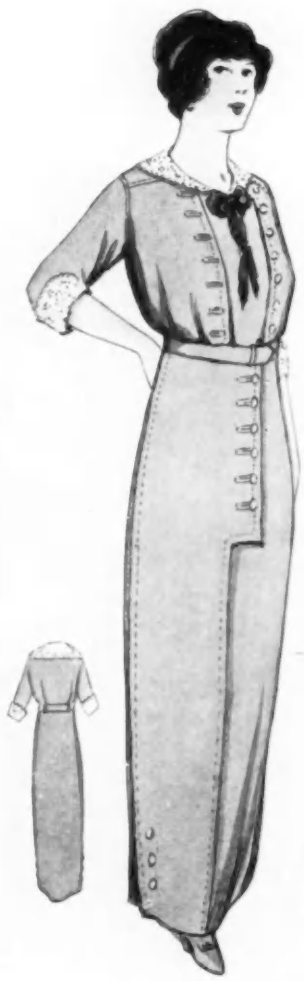
BLOUSES AND THEIR ACCESSORIES

A most delightful summer blouse of a rather elaborate type is shown by a number of Fifth Avenue shops, and is sketched here in the middle of the group on this page. Charmeuse and crêpe de Chine are generally used for it. It is cut in surplice fashion with a draped armhole, into which a long, tight sleeve is set with a cord. The closing of the neck is finished by a slightly shirred, net collar, shaped to resemble a fichu and edged by a narrow plaited frill. It is boned at the center-back to keep it in position. Perhaps the greatest charm of this model is its daintiness. The soft line at the neck is becoming, and the net collar over the colored crêpe is delightful in tone. When made of crêpe de Chine in white or a color it could be laundered, and so double its usefulness. Price, $15.

Two rather unusual collars and jabots which would be sufficient trimming for any plain blouse are illustrated on page 49. The first is of fine batiste cut somewhat on the order of a yoke for a round, slightly low neck. The plaited jabot hangs from this and is heavily embroidered in dots and the fine floral design so distinctive of French work. Valenciennes lace trims the lower edge. Price, $8.75.

A perfectly plain batiste waist made at home would have the air of a French blouse if the collar and vest of batiste shown next were added to it. The vest and overlay of the collar are of a colored material, and the former is finished at the sides with a plaited frill of white batiste. The whole is prettily completed with buttonholed scallops and fine Valenciennes lace. As this accessory is detachable, it can be worn not only with different blouses, but also it may be laundered as often as necessary. Price, $9.50.

Charm is rather an intangible thing—in people, clothes, or houses—but it is unmistakable whenever present. Just this delightful quality predominates in



One of those simple, well-tailored tub frocks that it is such a pleasure to find ready-made; $13.75

The effect of the net collar over the colored crêpe de Chine blouse is charming. Price of blouse, $15

Utility and beauty are combined in the novel loop-and-button fastening of this linen dress. Price, $13.50

the afternoon gown sketched to the left at the top of this page. The underskirt is of white crêpe, and the major part of the gown is of the new Indian crêpe in the most lovely colors—rose and blue, with here and there a glint of green. The vest is of white net trimmed with buttons which continue in an unbroken line down the skirt. Batiste embroidery of the simplest kind forms deep, turn-back cuffs and a round collar which is further enhanced by plaited net ruffles. The girdle is the one striking note of color—a lovely French-blue which intensifies the blue of the pompadour material. This gown is moderately priced at $39.50.

A very simple house-dress is shown to the right above. Cool, blue-and-white striped, mercerized lawn is the material, practically but prettily made up. The skirt is laid in two deep tucks, and is slightly fulled over the hips. The collar and scalloped revers are of hem-stitched voile. Of net are the little under cuffs and the tucked vest. Black taffeta is used for the girdle, and narrow, taffeta ribbon with a picot edge for the collar. This dress is practical as well as pretty, for although lawns wash beautifully, they do not muss as easily as linen, and therefore do not require such frequent laundering. This gown may be bought for the exceedingly small sum of $10.

Afternoon gown of white and Indian crêpe possessing that charm which can not always be bought. Price, $39.50

Cut is the thing that costs so much in a top coat, yet this well-made cheviot model can be purchased for $15

This blue-and-white striped lawn dress would make a cool vis-à-vis at the summer breakfast table. Price, $10

A REALLY GOOD TOP COAT

An inexpensive, good top coat is not always easy to find. The English coats, which are usually the best, cost from $40 up, and few tailors make them well for less, so that a good cheviot in a black, white, and blue check at $15 may well be considered a bargain. Such a coat, illustrated in the middle of the group at the top of the page, is shown in girls' sizes by a reliable shop. The eighteen-year size is a full thirty-six, and as a rule fits women's figures perfectly. It is made up in a single-breasted style, unlined, and without so much as a superfluous button—one of the first marks of a really good coat. This garment may be slipped on over a dress or a tailored suit for traveling, or it may be used as a sports coat, for driving, motoring, and sailing.

GLOVES AND VEILS

The most useful gloves of the summer are those of washable chamois. Though far from cool they are correct, and at least cooler than the closer white kid. A short, two-button glove which will stand ordinary hard wear throughout the summer costs $1.50. When an afternoon gown is worn for driving, elbow-length gloves of chamois are excellent, as the stain of the reins is easily washed out. Price, $3.50.

For summer wear there is nothing so comfortable as a very thin veil; in fact, many people wear one merely to keep the hair in order. Such veils are not only far less trying to the eyes, but also frequently more becoming than one of a heavier mesh. Although these thin, octagonal meshes are not new, it is a fact worth noting that one Fifth Avenue shop makes a specialty of them in black, mole, and white for 12 cents a yard. As they are thin, they naturally break easily, but at such a price fresh ones can easily be afforded.

A detachable accessory made somewhat on the order of a yoke. Price, $8.75

A pretty finish to a plain waist is this collar and vest of batiste for $9.50

A STEAMER WARDROBE TRUNK

A steamer trunk which adds attractiveness to durability and convenience is shown to the right of this page. For summer week-end parties this would be particularly nice, as it could be used as a wardrobe and dressing-table for a stay of a few days, or even a week, without unpacking. It is designed in three tiers. In the lower part are two good-sized drawer trays for hats, or possibly one would be sufficient for hats and the other for blouses. Two smaller drawers may hold veils and the little accessories of dress. The first long tray is designed for lingerie, linen skirts, and such things as may be folded flat. The wardrobe section in the top will hold a number of dresses. The cretonne lining, which is a distinct feature, is pretty in coloring. This trunk would also be invaluable on a steamer, where it is frequently imperative to find things in a hurry, and to avoid stooping over. It is forty-two inches long, and may be purchased with a cretonne or a plain lining for $45.

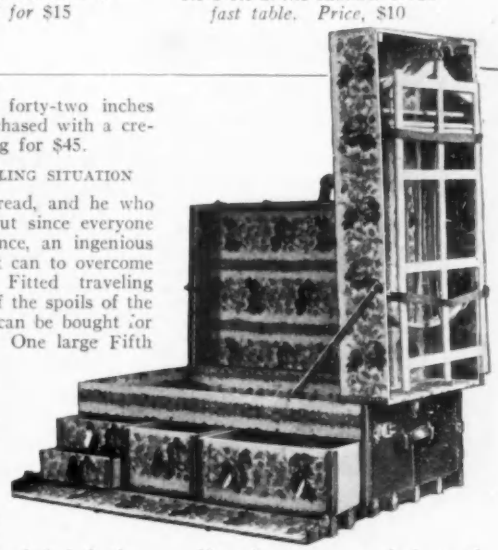
KEYS TO THE TRAVELING SITUATION

He who runs may read, and he who travels must pack. But since everyone has agreed it a nuisance, an ingenious world is doing what it can to overcome the inconveniences. Fitted traveling cases used to be one of the spoils of the very rich. Now they can be bought for the small sum of $7. One large Fifth Avenue shop shows for this price a flat case, fitted with brush, comb, mirror, and the usual small articles in French ivory, that, when folded over flat and snapped together looks like an ordinary hand-bag with a handle. This is made of dark leather.

In red, blue, and green morocco come the most useful portfolios or writing cases with a place for ink, a pocket for envelopes, a spacious arrangement for paper, and the invaluable lock and key. The stiff lid with a blotter makes a substantial writing-place. Price, $3.75.

Cases containing "first aids to the injured" are small but efficient. All the essentials of simple medical help, such as plasters, antiseptics, and bandages, as well as securely topped, small bottles for medicines, are compactly arranged in a locked, leather case. A small size costs $4.25; one a trifle larger is $6.25.

Folding coat-hangers are another helpful agent in traveling, although, of course, they are not new. A set of four in a compact, oblong leather case sells for $1.45. Large hangers for men's clothes held in a leather bag cost $1.50.



Now the steamer wardrobe trunk, by its cretonne lining, adds attractiveness to durability and convenience. Price, $45

It is strange the amount of right or wrong atmosphere a cap can impart to a man. An excellent English tweed in dark gray, with the band around the bottom which keeps the cap on, is imported to sell for $2.50. It is really worth the additional $1.

Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge.

In a ribbon-adorned, hand-woven basket of feathery lightness are found boxes of crystalized ginger, pineapple, orange and lemon slices, sugared dates, stuffed cherries, midzuame, lychee nuts, cream mints, and assorted chocolates. Price, $5

Marie Antoinette basket holding in glass tubes corsage bouquets of roses, set amid foliage and lilies-of-the-valley; $15; less elaborate basket, $10

An assortment of delicious, succulent, hothouse fruits, glacé nuts, Guava jelly, stuffed prunes and figs, crystalized ginger, and chocolate peppermints will be delivered direct to the steamer in this gay straw basket for the sum of $10

A welcome "au revoir" gift is this air-tight tin box holding a pleasing variety of sweet cakes and biscuits. Price, $2. When emptied, the box would make an excellent receptacle for sandwiches

The daily corsage bouquet at sea is made possible for the smart woman by this arrangement of six clusters of flowers, each in its separate glass tube—yellow rosebuds, brown orchids, two large, deep violet orchids, two bunches of a smaller variety of orchid, and gardenias. These are set in a bed of lilies-of-the-valley and maidenhair ferns, which, in turn, are kept fresh by the deep tin of water inside the Japanese box of hand-painted, woven bark. Price, $10

"AU REVOIR" GIFTS THAT WILL BE SURE TO WEATHER AN OCEAN TRIP AND TO DO MUCH TOWARD MAKING THE CROSSING A REAL "BON VOYAGE" FOR THE TRAVELER

THE APPROPRIATENESS OF THE TRAVELING HAT IS IN INVERSE RATIO TO ITS SIZE; THE SNUGNESS OF THE SMALL HAT IS A PROTECTION AGAINST DUST, AND ITS SLANTING BRIM FAIRLY SHEDS THE SUN—AN ALMOST MILITARY SEVERITY CHARACTERIZES THE TRAVELING SUIT

Gray silk crowns a gray straw brim, over which is spread a layer of black chiffon to give a contrasting background for the gray quills which swathe the brim like long lily leaves. A knot of vivid flowers relieves the grayness

The brim of this blue straw hat covered with blue tulle slants from the blue faille crown down about the ears. The whim for a bouquet or single flower placed somewhere on the brim is appeased by the geranium-red rose at the back

To a snugly fitting hat is added a tulle frill which shimmers out beyond the brim all around, and from the back flutters a pair of white wings. The foundation of the hat is blue straw, but this fact is carefully concealed beneath a crown and a brim facing of blue faille

From crown to heel the trimness of this costume proclaims that Béchoff-David designed it to be traveled in. The white linen collar and the cuffs, supplemented by the mannish blouse cuffs, are entirely in keeping with the almost military severity. The black sailor hat is bound about the crown with a moire ribbon, bowed at the back. At the front a fancy white feather is thrown into clever relief against a wide black quill

WHEN THE COUTURIERS DO NOT GO TO THE EXTREME OF AFTERNOON DÉCOLLETÉ, THEY BEG THE QUESTION BY USING A TRANSPARENCY—AND WHO, IN MIDSUMMER HEAT, WILL RISE AND CALL THEM INDISCREET?

The white moire of the skirt is draped in one of the favorite modes of the season, and the white shadow lace of the bodice is cut simply and without guile. No pretence to trimming is made; the neck and the long, tight cuffs, which mark a new departure in the shape of the sleeve, are merely finished with a frilling of the lace. The sharp contrast created by the girdle of brilliant pompadour silk really achieves a harmony, making what would otherwise be a separate waist and skirt appear a complete costume

There has been much talk of the return of the leg-o'-mutton sleeve, and here it is, developed in tulle, and with the shoulder seam concealed by the overblouse of white charmeuse. The sash of cerise moire ribbon goes about the neck, is knotted at the breast, then falls over the hips in long ends

The lingerie gown is the most difficult type of dress into which to introduce any note of originality. Its province is to be dainty, and this it achieves by a studied combination of various laces and embroideries—here of "point de Paris," Milan lace, and an embroidery of trumpet flowers. A good accent is given in the black velvet belt and buttons

AMONG *the* HATS PRESENT

She Who Runs from Early Conference to Late Opera May Read in the Head-dresses of the Audience the Latest Edicts of the Milliner

As the wife of a famous designer, Mme. Iribe, whose hat is here sketched, attracted as much by the chic of her attire as by the charm of her causerie

Sketch of the head-dress worn at the opera by the duchesse de Talleyrand. Clasped above a bang was a curiously wrought diamond ornament

The sketch shows a hat worn by the Duchess of Marlborough to tea at the Ritz. From the front waved ostrich feathers shaped like Georgia pines

An interesting little causerie on the purely feminine subjects of "Dress, Jewels, Perfume, and Paint," given at the Comédie Élysées in Paris by Madame Paul Iribe, wife of the artist and fashion designer, drew a surprising number of men. Madame Iribe proved a charming *conférencière*, and was very chic in a dress of black moire and the tiny black hat sketched on the upper left. She wore a necklace of emeralds set in diamonds, and large pearl earrings.

Madame Iribe was assisted by Mesdames Cécile Sorel, Jeanne Provost, and Yvonne de Bray, who read selections from Baudelaire, Verlaine, Gautier, and La Forgue. With a Callot frock of embroidered tulle and lace and a Watteau lace train, Mlle. Sorel wore ropes of pearls about her neck and pearl pendants in her ears. Her small hat of violet straw, faced with cerise silk, was trimmed on one side with a white osprey. Madame Provost appeared in a Chéruit frock of yellow crêpe and a *Niniche* hat of unusually large proportions. As shown in the lower, right-hand corner, it was made of black tulle trimmed with black paradise and a black velvet bow. Mlle. de Bray's frock of black satin showed the newest thing in neck frills——not really a frill at all, but a flaring, circular collar of lace with no fulness, and wired to stand out from the neck.

A mourning turban of net, banded with velvet—a Parisian fancy which we in America would consider bad style

A half-dozen highly seasoned playlets have just been presented to theatre-goers by the management of the Imperial. At the *répétition générale*, which in Paris is an invitation affair, the tiny *bonbonnière* was filled with actors, authors, and artists, for a new play is always presented to artists a day or so in advance of the première. The prettiest hat of the evening—and hats are frequently worn in the loges—is sketched on the lower left. An enormous bow of gauzy black tulle is posed on one side of a tiny tulle *calote*.

The duchesse de Talleyrand, formerly Miss Anna Gould, appeared last night at the opera in a trained gown of white satin veiled with tulle through which darted silver threads. In her hair she wore the curious ornament of diamonds sketched in the circle.

The mourning turban of black, illustrated below the circle, was worn by one of the visitors at the Moyen Age and Renaissance Exhibition. The close-fitting cap was tightly banded with black velvet, a fabric never used for mourning in America, and the net fell in straight lines to the wearer's hips. A necklace of black pearls was attached to the coiffure in the back.

At tea at the Ritz a few days ago the Duchess of Marlborough who, with her mother, Mrs. O. H. P. Belmont, has just returned from London, was conspicuously smart. Two ostrich feathers shaped like Georgia pines trimmed her small hat of black, glazed straw, sketched on the upper right.

At a dress rehearsal of some highly seasoned playlets, one of the prettiest applauders wore this tulle confection that was more bow than hat

Madame Jeanne Provost, who rendered charming assistance at Madame Iribe's causerie, sponsored a large variation of the "Chapeau Niniche"

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A Balkan model of cinnamon-colored cloth, embroidered in dull green, was the bright-toned costume of Miss Carol Harriman

Copyright by International News Service

A study in moire, from domed parasol to skirt-swathed ankles, was Mrs. J. W. Minturn. With her was Mr. Burrall Hoffman

Cloth suits, conspicuously smart in cut, and feathered hats, were worn by Mrs. F. Egerton Webb and her daughter, Miss Laura V. Webb

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The yellow and blue parasol of Mrs. Ogden Livingston Mills was of a design to catch the eye. Mrs. Mills is seen here talking to Mr. Ashbel H. Barney

PARASOL WEATHER, WITH A CONSEQUENT DISPLAY OF PRETTY COSTUMES, WAS GRANTED TO THE SPECTATORS OF THE FIRST MEADOW BROOK HUNT CLUB MEETS AT BELMONT PARK TERMINAL

Copyright by International News Service

Long sleeves of the gay "new art" silk brightened the costume of Mrs. Francis C. Bishop

Photograph by Paul Thompson

The large hat of Miss Evelyn Brown showed the much favored edging of plaited Malines

Suits extremely simple and both blue—light and dark—were worn by Mrs. Samuel Stevens Sands and Mrs. Robert L. Gerry

Copyright by International News Service

Miss Beatrice Claflin's flowered silk parasol was a brilliant addition to her frock of dark blue charmeuse

Copyright by International News Service

Miss Nancy Steele, in all-white, walking with Mr. Devereux Milburn of the International American Polo Team

Photograph by M. Rosenfeld

Mrs. Charles Cary Rumsey, Mr. and Mrs. F. Ambrose Clark, and Mr. Foxhall Keene, the ex-Internationalist, who has been playing this spring with the American Polo Team

Copyright by International News Service

A "fleur-de-soie" sprinkled with flower-pots was worn by Mrs. Courtlandt D. Barnes

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Blue-striped white serge, braid-trimmed, was the tailleur of Miss Kathryne Steele

LUNCHEON BEING OVER, SMARTLY GOWNED SOCIETY STREAMED THROUGH THE DOORS OF THE TURF AND FIELD CLUB TOWARD BUSTLING PADDOCK AND TRACK

SEEN ON THE STAGE

To No Other Woman Than the Divine Sarah Would One Dare Apply the Finest Compliment in the World, "Age Can Not Wither Her, Nor Custom Stale Her Infinite Variety"

By CLAYTON HAMILTON

THE Palace Theatre of New York, which has recently been opened in Times Square, produces a more pleasing impression upon the visitor than most of the older houses that are devoted to vaudeville. The auditorium is spacious, and holds seats for eighteen hundred and forty-five spectators. The arrangements are comfortable, and the decorations are unusually dignified. It is the intention of the management to offer the better type of composite entertainment that may sometimes be witnessed in the London music-halls, and thus far the Palace seems to have attracted audiences superior in intelligence to those that usually frequent the vaudeville theatres. Two performances are given daily, including Sundays. In the afternoons the prices range from twenty-five cents to one dollar; and in the evenings the best seats cost a dollar and a half.

THE INCOMPARABLE SARAH

It was at this theatre that Madame Sarah Bernhardt appeared for three weeks at the climax and the close of her recent transcontinental tour. The most energetic woman in the world is now sixty-nine years old, and, in spite of her indomitable ardor, it is doubtful if she could endure the fatigue of a season in the regular theatres, necessitating eight full-length performances a week. But in vaudeville, though she appears twice a day, she is on the stage for only half an hour at a time, and is allowed more leisure for recuperation. Her repertoire consists of single acts selected from "Phèdre," "Lucrèce Borgia," "La Dame aux Camélias," "Théodora," and "La Tosca," and a new one-act play entitled "Une Nuit de Noel, Sous La Terreur," written by her son, Maurice Bernhardt, in collaboration with Henri Cain. She is supported by an admirable company, headed by M. Lou Tellegen, and including such old favorites as M. Deneubourg and Mlle. Seylor.

AVE, SARAH!

Solely by the strength of what she does upon the stage to-day, Madame Bernhardt must be regarded as the greatest actress in the world. Retirement has robbed us of the sensitive, sweet lure of Duse, and death has stolen from us the serene and starlit poetry of Modjeska, but the divine Sarah still remains to illuminate the stage. No apologies need be offered for Madame Bernhardt because of her age. Her art is no longer what it used to be, but the something else that it has become is easily superior to the best efforts of the whole host of younger actresses, and in one point, at least, her greatness is more evident to-day than it has ever been in the past.

The mark of the greatest artists is the ability to produce the maximum of effect with the minimum of means. If you cut off the right hand of an indifferent painter, you will put an end to his career; but a great painter will go ahead, and show the world the best that can be accomplished by the left hand alone. Madame Bernhardt is at present unable to walk, or even to stand, unaided. She sits whenever possible, or leans against some convenient article of furniture; and when it becomes necessary for her to cross the stage, she takes the arm of one, or sometimes two, of the other actors. Yet, being a great artist, she has made a virtue of necessity. Her poses and her movements are so artfully imagined that they appear to appertain inevitably to the character she is portraying, and it seems to the spectator that a vigorous woman of twenty-five would naturally lean against a chair in precisely the same way, or take the arm of the athletic M. Tellegen at exactly the same moment.

Clara Joel, who is the general understudy for the five feminine rôles in "Within the Law"

"Iolanthe"—the name awakens a thousand memories which Cecil Cunningham, George MacFarlane, and De Wolf Hopper made to live again with all the exuberance of their first incarnation

THE GOLDEN VOICE

Divested of the panther-like grace and sudden spring of movement which were formerly available for her performances, Madame Bernhardt now relies more exclusively upon her reading to produce her emotional effects. She has harmoniously recomposed her parts, setting them in a quieter key that demands less physical activity and casts a greater emphasis upon her voice. This studied transposition requires a greater carefulness in reading than was necessitated in the heyday of her physical efficiency. The golden voice is not so unerringly musical as it used to be, but the great artist has never employed it more perfectly than now. Throughout most of her present performance of the first two acts of "Phèdre" she sits nearly motionless upon a marble chair and merely reads, but to listen to such reading is to render the auditor impatient of the elocution of any of our actors who are young enough to be her grandsons. Every word is perfectly distinct. She can still slide the pitch marvelously upward through many notes in the enunciation of a single syllable, and when she rises to a great line—like the terrible retort of Phèdre to Œnone, *"C'est toi qui l'as nommé"*—we know her to be utterly without a peer among the elocutionary artists of the modern theatre.

The present writer can distinctly remember the performances of Madame Bernhardt for only fifteen years. During that period, although an observable decline has taken place in the means of expression at her disposal, no decline whatever has betrayed itself in the ardor of her expressional incentive or in the ultimate impression produced upon the auditor. Even in the handling of her physical appearance, she has shown herself, if anything, more clever with the years. At present, when she stands at all, she usually stands in profile; and her costumes are so artfully arranged that they diminish to the eye the stoutness of her figure, and make it easy for the spectator to imagine the lithe and sinuous body of a younger woman. There is no item of stage-effect that has escaped the dominance of her imagination. She has sedulously minimized all the drawbacks that might hamper her, and skilfully accentuated every trait that can aid her, in creating the illusion for which she is working.

And because it is more difficult for her to act today, because her means have been diminished, we are required more than ever to admire the supreme artistry that admits no retrogression in the effect that she produces. It is doubtful if, in

Fritzi Scheff, Victor Herbert, Mlle. Modiste, a trinity that could scarce fail of success, is now offered at the Globe

On her way from "The Quaker Girl" to a London season, Ina Claire boarded "The Honeymoon Express" for a short engagement

"Fancy Free" shows Willette Kershaw an inadequate comedienne, and "Any Night" proves her a good light tragedienne; both are in the Princess repertoire

Photograph by Davis & Sanford Co.

the whole history of the theatre, the public has ever been permitted to witness so signal a triumph of sheer technical efficiency over physical defect. If this woman were actually bed-ridden, it seems as if, by merely looking up and speaking, she could evoke a real illusion of alluring youth.

GREATER THAN SARAH?

It has been our privilege, in this modern age, to see a few histrionic artists who must finally be considered greater than Madame Bernhardt because of their ability to rise at moments to hights of poetry that she has never reached. Modjeska was greater, because she opened windows on the infinite; Duse was greater, because of her ability to suggest unutterable feelings in moments of ecstatic silence; Sonnenthal was greater, because of the massive immensity of his impression; Coquelin was greater, because of the broadly human note of his bravura; and M. Mounet-Sully is greater, because of the appalling pathos of his supreme performance of "Œdipus, the King." But no other histrionic artist of our time has been so clever as Sarah Bernhardt. From the technical standpoint, she knows more about the art of acting than all the others—excepting only Coquelin—combined. She could act easily with a body pliant to her will; and she can act, scarcely less effectively, with a body incapable of any eager movement. She could read appealingly with a voice of two registers; and she can now read, still more wonderfully, with a voice that is restricted to a single range. She has never attained the greatness that only the highest poetry can grant, but she has achieved more by sheer cleverness of art and attention to detail than any other stage-performer of her time.

THE MOST EFFICIENT WOMAN IN THE WORLD

There is nothing more moving in the world than spontaneous applause for an individual who deserves it, and the reception that was accorded to Madame Bernhardt at the Palace Theatre was a thing to bring tears into the eyes. At every performance the house was crowded from the footlights to the roof. The vast audience sat politely apathetic through the preliminary numbers on the bill, but when the most efficient woman in the world appeared, the auditorium echoed with a salvo of vociferous applause. The majority of the auditors were unfamiliar with the language of the actress, and only a few of them were equipped to appreciate her artistry, but they gave her the greeting that is due to greatness.

Miss Larrimore plays a small part in "Any Night"

Ave, Sarah! Among the millions and millions of inconsiderable people who grow tired at their insignificant and easy tasks, she looms as the Mistress of all Good Workmen, toiling ardently against the disadvantages of age to hold aloft the inextinguishable torch of art.

Perhaps this visit to America may be her last; perhaps we may be privileged to see her once again; in either case, the valiancy of our endeavors has been stimulated by the high example of her indefatigable energy. She has taught us what it is to be a good and faithful servant.

"ARE YOU A CROOK?"

ANOTHER new theatre, which has been opened still more recently than the Palace, is the Longacre, in West Forty-eighth Street, between Broadway and Eighth Avenue. This is the home house of H. H. Frazee, and is intended primarily for his productions. There is nothing distinctive about the edifice, which looks very much like the Playhouse or the Forty-eighth Street Theatre, except that the decoration of the interior is grayish violet in tone. The structure is thoroughly modern.

Mr. Frazee's first offering at the Longacre was far from satisfactory. It was an attempt at farce entitled "Are You a Crook?" by William F. Hurlbut and Frances Whitehouse. It was the intention of the authors to satirize the many crook plays which have taken our stage by storm during the course of the recent season. This idea should have furnished them a fruitful field for farce, but their effort was deficient in invention, unskilful in characterization, and dull in dialogue.

A clever farceur might have evoked much amusement from the deft manipulation of this material, but the authors of "Are You a Crook?" seemed, like the proverbial Scotsman, to joke with difficulty. A clever company toiled in

(*Continued on page* 104)

THE MADNESS IN THE METHODS *of* FASHION

It is difficult to understand how the polonaise, conceived by the ladies of the French court to compliment the young King of Poland, could have added to the pleasure of his stay

"CLOTHES," Monsieur de Fouquières said in one of his witty conferences, "have ever been affected, if not inspired, by politics." And indeed, *la Politique* plays a tremendous rôle in Parisian life, both social and sartorial. Little, especially if it is good, emanates from Paris which has not been inspired by something vital; there, since Paris began, fashion has been interwoven with life, with success, with ruin. It is said that fashion plays up to each generation and events play into its hand. Once in the lives of our great-grandmothers Garibaldi waists of red flannel were the *dernier cri*. Our mothers wore bustles and our grandmothers wore hoops, originated first in Spain where they were invented for the unique purpose of protecting the Infantas from the too great familiarity of the courtiers. In our own day, although the century is yet young, we have seen the "Empire" styles come and go.

At the present time war is leaving its mark upon fashion. Bulgarian, Montenegrin, and Servian styles have come into favor, and not without merit, for the blousing coats, the kilted skirts, and the short jackets worn over thin bodices, are truly charming. The mode of the close-fitting hat and the tendency toward barbaric splendor in the evening dress of to-day come also from those dashing little countries. Going back a way into history, we find in England turbans which hail straight from India—beautifully soft and becoming, and worn with the tight-fitting, low-cut, satin bodices of the period when Robespierre came to France to set the fashions of the Terror—the fashions of stripes and cockades and other frantic innovations which marked Napoleon's spectacular conquest of Egypt.

Turbans were launched by the fascinating Mrs. Baldwin, who, in an era of eccentricities, was known as the most affected woman in all London

In all ages there have been hardly believable extravagances of fashion. When Napoleon was First Consul—young, handsome, and in the heyday of his victory in Italy—not only did every one choose furniture as the Romans did, but rooms were even made to simulate tents. War was the fashion, indeed. Walls were painted in stripes, loose, baggy ceilings were held up by spears, beds were draped in awnings, and incredible discomfort was welcomed as a pastime. So far the fashion went that ceilings were even painted with circular openings through which the sky shone strangely blue, and houses became veritable camps. And dress followed not at all unwillingly in the wake of house decoration.

However ludicrous this sort of thing appears to us to-day, certainly the present picture of respected and self-respecting fashionables almost unable to walk, and often even tumbling down because of the tightness of their skirts will arouse hardly less amusement one hundred years from now. Many of the present whims of fashion are as great a folly as that of the ladies who, distinguished by the friendship of Marie Antoinette, paid her brother, the young King of Poland, the monstrous compliment of adopting the polonaise as shown in the illustration at the upper left of the page. It is hard to understand how this curious compliment could have added in any way to the pleasure of the young king's stay in France. The hat shown in the same illustration is certainly without a parallel in the history of dress. It drew its inspiration from all that was grotesque and ridiculous in France of the Eighteenth century.

Even in London, in the early days of 1800, fashionable women were so deluded as to wear hats designed from casques, and to carry field glasses to complete a street costume

We often hear it said that dress must eventually lose its variety, that inspiration can not be exhaustless, that the search for new ideas is turning fashion into something monstrous. It is also whispered ominously that there will soon be nothing good left to copy which has not been copied already, and that dress must inevitably lose its originality. This will never come to pass, for in every age and generation come new inspirations, in every year a new event to sew into each seam.

WHERE FRENCHMEN TREAD *the* STAGE

The First Large Playhouse Paris Has Built in Half a Century Bewildered Its Audience With Its Foreign Improvements

AT last the new Parisian theatre, long talked of, and long in building, is completed. The beautiful little palace of shining white marble christened the Théâtre des Champs Élysées, is famous already as a Temple of Music. Although the conception and construction of this house are due to the planning, the daring, and the perseverance of its founder, Monsieur Gabriel Astruc, there are several American capitalists associated with him in the great venture; and it is backed socially by a *Comité de Patronage* which includes several crowned heads and members of royal families. Also intimately interested in the venture are committees of men and women representing France, America, England, Germany, Austria, Bavaria, Italy, Spain, Portugal, and Belgium. Mrs. William K. Vanderbilt is president of the American committee. The names Astor, Kahn, Baylies, Goelet, Morgan, and Stillman are in its personnel.

CLASSIC RESTRAINT IN DECORATION

On the avenue Montaigne, near the Champs Élysées, in the smartest quarter of Paris, stands this new house with its strikingly classic, white façade. The sculptured frieze, austerely restrained, representing Apollo and the Muses, and the five charming bas-reliefs, la Musique, la Comédie, l'Architecture, la Tragédie, and la Danse, are all the work of the artist, Bourdelle.

Bacchus dancing with his familiar satellites—fauns, mænades, and satyrs—forms a striking curtain motif

The grand portico leads into a vast atrium and a foyer splendidly columned and lighted by an immense Roman *bouclier* of bronze and crystal. A soft golden light falls likewise from a hidden source upon the great hall, and reveals the painted cupola where, in four great panels, is pictured the history of music.

Including its three balconies, this auditorium has a seating capacity of two thousand, and each seat commands a full view of the stage. The purity of line, and the elegance of the decoration are quite unusual in a playhouse. The intimate spirit, peculiar to all small Paris theatres, is wonderfully achieved here. And the comfort of the chairs! They are surely deeper, larger, than any ever before encountered in a playhouse, and they are placed far enough apart to allow restless neighbors to pass without compelling a whole row of people to rise. Indeed, in every detail, this new house shows a happy mingling of French taste and Anglo-Saxon comfort.

FRENCH ART AND ANGLO-SAXON COMFORT

Half a century has passed since the last playhouse was erected in Paris, and those, built on ancient lines, are sadly deficient in comfort. In order to produce the best results, the builders of the new theatre went to foreign countries and there sought out and studied all the

(*Continued on page* 104)

Among the members of the Ladies' Four-in-Hand Driving Club who came from the Colony Club in the coach, Arrow, were, reading from left to right: Mrs. Joseph E. Davis, Miss Harriet Alexander, Mrs. Reeve Schley, Mrs. Philip C. Sawyer; lower row, Mrs. Preston Davie, Miss Marion Hollins, Mrs. Oliver C. Iselin, Miss Angelica Gerry, and Miss Lida L. Fleitmann

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Mrs. Lorillard Spencer and Mrs. J. Francis A. Clark strolling through the Italian gardens

Miss Lota Robinson and Mrs. Stuyvesant Fish motored to the party in the afternoon

Mrs. Joseph Wright Harriman and her daughter, Miriam, on a path near the Administration Building

The Arrow coach passing the Hotel Plaza on its way to the Westchester Country Club, where the Four-in-Hand Club had luncheon. Miss Harriet Alexander driving

THE THIRD ANNUAL GARDEN PARTY GIVEN BY THE WOMEN'S AUXILIARY OF THE NEW YORK ZOOLOGICAL SOCIETY WAS ENLIVENED BY THE ADVENT OF THE ARROW COACH, DRIVEN BY MEMBERS OF THE LADIES' FOUR-IN-HAND DRIVING CLUB

The YOUNGER GENERATION

The sturdy playtime frock of butternut-brown linen is lightened by collar and cuffs of Persian lawn

Here the child's simplest party frock is trimmed with Irish lace medallions and crocheted buttons

A belt cross-stitched with a Futurist hen and two chicks adds a note of interest to the gingham frock

A bolero is cleverly simulated by the placing of a lace belt and the cutting of the bodice

YOUNGSTERS with bobbed hair look adorable in one type of frock and uninteresting in another. Much depends upon the fit, perhaps more on the length of the dress. Plain little frocks cut on slim lines—for even in children's frocks slim lines prevail—and falling about to the knees are almost always smart. They are especially so if worn with short socks and patent leather pumps or strap slippers. Generally speaking, children's dresses may be divided into two classes—sturdy play-frocks, and sheer dresses for nicer wear.

SMART LITTLE READY-MADES

It is possible now to find smart, ready-made frocks at fairly reasonable prices. The first sketch at the top of the page shows a straight smock cut with Tolstoy-like simplicity. It may be worn over a pair of bloomers, which dispense with troublesome petticoats, and also appreciably decrease laundry expenses. The material is an excellent, butternut-brown linen of a rather fine weave. It is relieved by an Eton collar and cuffs of Persian lawn edged with a narrow frill. Crocheted buttons with "brides" form the fastening.

Quite as simple in design is the third frock shown above, made of buff-colored French gingham. A touch of originality is given by a belt of white linen with a hen and two chicks done in brown cross-stitch with eyes, bills, and feet of blue—a decorative rather than a realistic coloring, probably intended to represent hens as the futurists see them. The collar, cuffs, and pockets are finished with the serviceable Armenian lace which matches the border of the belt.

A simple party frock is shown in the second sketch. It is of white linen with a simulated yoke outlined by narrow Irish lace insertion, and elaborated by square medallions of Irish lace placed crosswise in the front and on each shoulder. Buttonholing finishes the neck, and crocheted buttons trim the shoulders.

A linen frock for the older child, shown in the sketch at the upper right, suggests the bolero of the season by the tabs which overlap the front panel, and by the band of Irish lace which forms a rather high belt. The open neck and the undercuff of Irish lace are childish, and yet they are very similar to the finishing touches which are decreed by fashion as correct for women's gowns.

THE COAT AND HAT OF CHILDHOOD

The illustration at the lower left shows the simplest sort of coat for general hot weather wear. Here the usual piqué is replaced by a pink zephyr gingham. The broad collar and cuffs and the ample, patch pockets are finished by buttonholed scallops and dots done in pink. The little bonnet suggests the sunbonnet in the most charming stage of its evolution. Like the coat, the bonnet is of pink gingham with a buttonholed edge, and, being a modern garment, the crown is merely buttoned on. This facilitates not only its laundering, but also its making. Lawn strings tie it under the chin in a babyish fashion.

The heavier coat sketched in the middle is of loosely woven, brown linen, lifted above the commonplace by the rounding of the lower edges and the pointed finish of the belt. The round collar and the deep cuff are trimmed with Irish lace. The broad linen belt is fastened by the third of the three crocheted buttons which fasten the coat down the front. The brown coloring makes it a generally useful coat, and the same style in white would answer quite admirably for afternoon wear.

Quite a charming little costume is sketched last on the page. The plain box coat and the crown of the smart little hat are of French-blue linen, and the turnback cuffs are of white cotton, Bedford cord. The large buttons are of pearl. The crown of this hat, like that of the sunbonnet, is buttoned to the brim.

The summer coat and bonnet appear in pink zephyr gingham

A cutaway edge and a trimming of Irish lace distinguish this coat

A dainty French-blue coat supplemented by a hat of the same color

VOGUE PATTERN SERVICE

Simple Pattern Models for Practical, Summer Traveling Suits, Gowns, Blouse, and Separate Coat

No. 2278/12—*A model which is still a favorite for linen, lawn, voile, or crêpe de Chine*

2326/12-2327/12 2264/12-2265/12 2298/12-2299/12 2324/12-2325/12

No. 2321/12—*Separate coat model with or without sleeves for striped or figured crêpe*

VOGUE patterns have the two essential qualities which well-dressed women require—exclusiveness and smartness. In an outfit for traveling such suits as Nos. 2264-65/12 or 2274-75/12 would be excellent. For really hard wear there is nothing so practical as serge, but of course the fine needle-cords are newer. These suits are adapted for other uses than traveling; the coat No. 2264/12 is just the model being used for the separate coats of figured voiles, crêpes, and brocaded silks with a collar of lace or chiffon. If short sleeves are desired it is an easy matter to turn up the sleeve pattern just below the elbow. Nos. 2274-75/12 with coat of rose-colored brocaded éponge and a white linen skirt would make a smart costume in which to watch tennis tournament or polo match.

A practical shirtwaist dress for the girl who plays tennis or golf, or sails a boat, is Nos. 2298/12-2299/12. This made of linen or éponge in a becoming color, with collar and vest of white, is just enough out of the ordinary to be desirable.

Afternoon dresses are sketched in Nos. 2326/12-2327/12, for which figured voile with vest of a plain color could be used; Nos. 2324/12-2325/12 would be pretty with plain skirt and figured voile for the Russian blouse; Nos. 2330/12-2331/12 is suitable for chiffon voile, flowered silk, or a deep lace or embroidery pattern.

Patterns for the models illustrated on this page cost 50 cents each for waist, coat or skirt or set of six sleeves. Sizes 34 to 40 inch bust measure, 22 to 28 inch waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, near 30th Street, New York.

Nos. 2330/12-2331/12—*Delightful for flowered voiles*

No. 2303/12—*Sleeves for transparent crêpes, voiles, and chiffon, and for charmeuse or faille. Fifty cents for six sleeves*

Nos. 2274/12-2275/12—*Excellent suit for serge*

VOGUE'S JUNIOR PATTERNS

Children's Serviceable Summer Clothes to Which Embroidery Patterns May be Applied

IT is only a shade of difference that distinguishes the smartly dressed child from one wearing usual, stereotyped clothes. In the coat No. 2250/12, for instance, the collar with its long points is distinctive. A simple braiding design applied to the belt, sash ends and cuffs, naturally would add greatly, especially if a two-tone narrow braid in red and blue were applied to a blue coat. White linen, braided in white, is always pretty, and for the summer is the most attractive thing a child can wear. More practical is natural-colored pongee braided in the same tone, as it also launders, but does not need washing so frequently.

Rompers No. 2071/12 of linen or pongee with a cap to match would be doubly attractive if embroidered in the simple fashion shown. The pocket and belt could, of course, be separate, and like the cap, worn with a number of different dresses. In this case only the yoke and cuffs need be embroidered on each dress. The patterns, being perforated, may be used over and over again, and moreover this pretty little floral design could be applied in various ways to other clothes. There is no question that the style as well as the childishness of children's clothes often depends on a trifle of hand work. And it will be remembered also that "childishness" itself gives smartness; nothing is dowdier than clothes that look like a woman's garments cut short.

Another frock greatly improved by embroidery is No. 2254/12. The collar and cuffs (No. 120/12) which may be applied to the dress or be separated as wished, are equally suitable for a heavy linen or for a fine French mull, batiste or lawn. Two particularly practical models for linen frocks are No. 2257/12 and No. 2141/12. In these, in place of embroidery, plaited batiste frills are used.

The embroidery patterns are quite separate from the tissue-paper patterns. Both the embroidery and the paper patterns illustrated are 50 cents each.

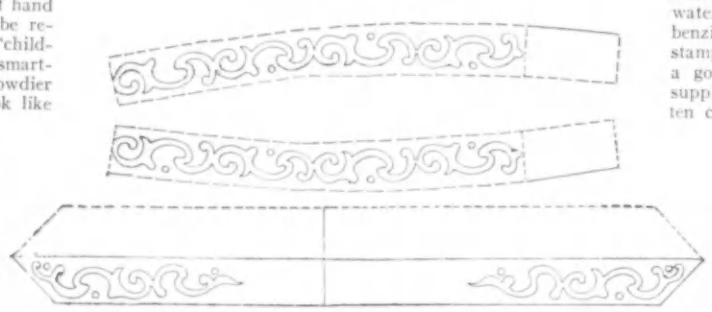
DIRECTIONS FOR STAMPING

Full directions for stamping come with each embroidery pattern, which is also accompanied by a cake of stamping preparation. For light-colored materials this preparation is blue, and for dark materials white. The method of transferring the pattern is simply this: Place the material to be stamped on a flat surface, with the pattern (smooth side up) on top of the material. Weight the corners to prevent slipping, moisten the distributing pad with benzine or kerosene, and rub first on the cake of stamping preparation and then back and forth on the pattern. When all parts of the pattern have been covered, remove it carefully. The impression of the design will be clean-cut and perfect.

Should it be necessary to remove any part of the stamping, the blue preparation may be washed out with soap and water and the white with benzine. Should an extra stamping cake be required, a good-sized cake can be supplied for the price of ten cents.

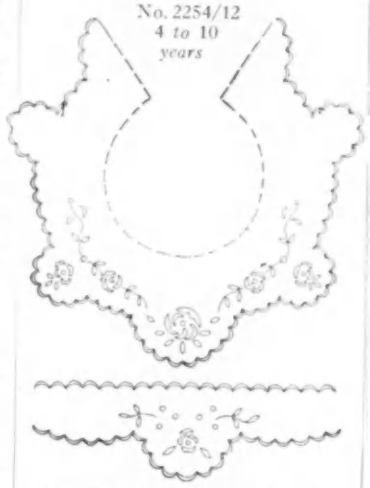
Patterns for the children's dresses illustrated are priced at 50 cents each. The cap shown with No. 2071/12 may be ordered under that number for 50 cents extra. Order from the Vogue Pattern Service, 443 Fourth Avenue, New York.

No. 2250/12—4 *to* 8 *years*



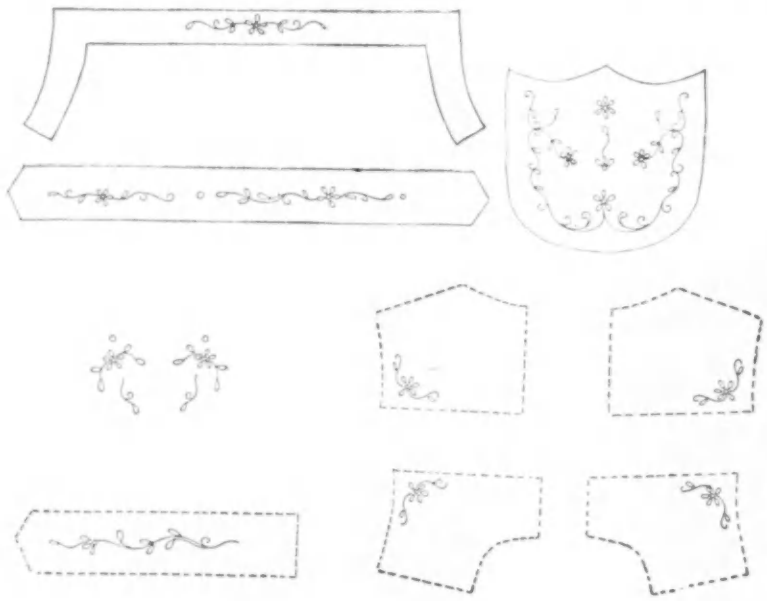
No. 128/12—*Perforated pattern for a distinctive braiding design which may be applied to the belt, sash and cuffs of the coat illustrated above. Braiding design, 50 cents*

No. 2254/12
4 *to* 10
years



No. 120/12—*The embroidery design above (which is priced at 50 cents) may be stamped on dress pattern No. 2254/12 or used on a separate collar and cuffs*

No. 2071/12—2 *to* 6 *years*



No. 116/12—*Perforated embroidery pattern (price 50 cents), designed to fit the excellent rompers and cap sketched to the left. The embroidery, which is simple and easily done, lifts the costume above the usual*

No. 2257/12
4 *to* 10 *years*

No. 2141/12
8 *to* 12 *years*

Dresses for linen relieved by frills. No. 2257/12 includes guimpe

SOME REQUIREMENTS *of the* SUMMER WARDROBE *in* VOGUE PATTERNS

No. 2147/12

An equally appropriate model for linen, charmeuse, or Canton crêpe trimmed by applied braiding

Nos. 2308/12-2309/12 No. 2310/12

Summer evening gown of rose chiffon with bodice and underskirt of lace

No. 2234/12

The wrap of charmeuse is the fitting accompaniment to this evening gown

No. 2020/12

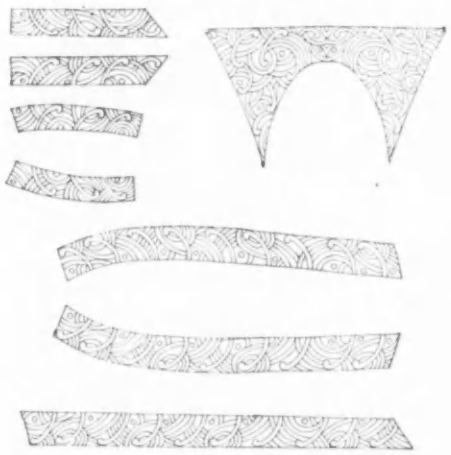
The fleeting time of girlhood demands the simplicity expressed in this lightly embroidered crêpe frock

THE wraps and evening gowns sketched above are especially adapted to summer evening wear, as they avoid spangles and the heavier sort of embroidery. As in all the gowns this season, diaphanous effects are gained by the use of such lovely, transparent materials as chiffon, voile, marquisette and shadow lace—a truly summery mode.

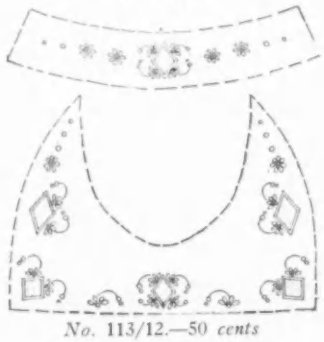
An evening dress of a simple character which is suitable and becoming to a schoolgirl is shown in No. 2020/12. This, in either a silk or cotton crêpe, would have added charm if embroidered by pattern No. 119/12.

An excellent model for traveling during the summer is No. 2147/12. This is cut with the double skirt and the simple surplice waist which is generally becoming. One of the smart plaid taffetas in dark blue, purple and green would be attractive braided in dark blue. Canton crêpe in a dark color would also be good looking and is perhaps a trifle cooler. The braiding design is easily applied and may be followed in a narrow soutache or a cord of the same color as the dress. Then for outing wear No. 2051/12 could be made of linen, ratine, or a cotton bedford cord with the collar and cuffs of white linen or lawn embroidered in the Bulgarian colors by No. 113/12. The design is adapted to such a purpose, as the diamond-shaped blocks could be filled in with French knots of various light colors, the flowers could be red and blue, and the leaves green. By introducing red in the diamonds a good color scheme would be achieved. The embroidery patterns are separate from the dress patterns.

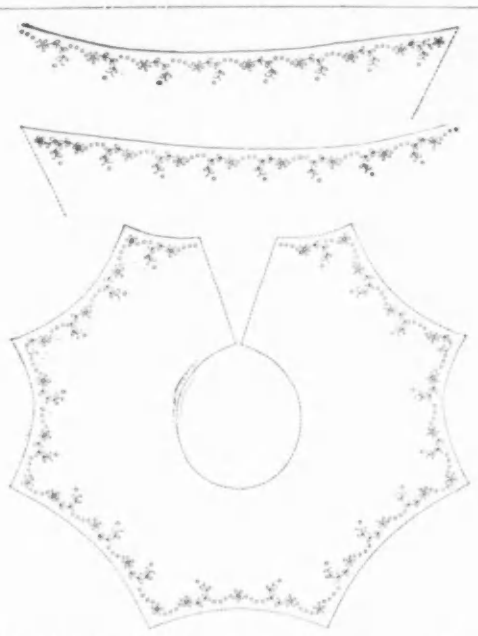
No. 2051/12



No. 118/12.—Clever braiding design which is shown applied to No. 2147/12. Price, 50 cents



No. 113/12.—50 cents



No. 119/12.—Embroidery pattern for the young girl's afternoon and evening frock above. Price, 50 cents

Patterns for the dresses and wrap designs illustrated cost 50 cents for waist or skirt, except Nos. 2310/12 and 2234/12, which are $1 each. Sizes: 34 to 40 inches bust measure, and 22 to 28 inches waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner of Thirtieth Street, New York

A SEA-GOING WARDROBE

Clothes Must Touch the Zenith of Practicality to Stand the Wear and Tear of Travel by Sea and Land, and the Ravages Both of Summer Heat and of Packing

For sailing day a tailleur of pebble-surfaced worsted topped by a tiny, close-crowned hat

A black gown draped according to the art of Drécoll is suitable for the impromptu luncheon party

A three-piece Premet suit of burnt-coffee faille is formal enough for a hotel tea engagement

THE woman who has been once to Europe, or who can profit by advice as well as by experience, will go lightly laden. She will not burden her maid with the care of superfluous luggage. Rather, in anticipation of the temptations and opportunities of the Paris shops, she will limit her wardrobe to what may be packed in one commodious trunk and a hat-box, consoling herself by the thought that when, upon her return, her trunks and boxes strew the customs docks, they will be filled with the newest creations of the old world, instead of the "old clothes" of the waning season.

So long as the sea is salt a lace gown will be most practical for evenings on shipboard

THE TWO TAILLEURS

However jealous of space she may be, one tailored suit for wear before she reaches the Mecca of the Parisian shopping district is a necessity. For this purpose the one sketched at the upper left of the page would be most satisfactory. It is of pebble-surfaced worsted in a gray-green shade. The costume shows an original tailoring device in an arrow trimming of self-tone floss which spreads fan-wise from the high waist-line at the back of the coat, finishes the cuffs, and catches the drapery of the overskirt in place at the front.

If the landing day in Liverpool should by any chance be sunshiny, the three-piece frock sketched at the upper right of the page would be most welcome. A suit of this degree of formality will be needed if any visiting is to be done. It is of burnt-coffee faille, trimmed conspicuously with satin, half-ball buttons set on long, bound buttonholes, and is sashed in figured silk. The short, bolero jacket deepens unexpectedly in the back to a hip-length coat, and is cut away in front to give a glimpse of a net and chiffon blouse.

A WRAP AND SOME DRESSES

The wrap sketched at the lower right of the page is among the smart models which have lately emigrated from across the Atlantic, and the practical woman would do well to take it back again as a traveling coat. It is made of a black-and-white, light-weight worsted fabric, woven in diamond-shaped blocks which throw the black into relief. The fulness of the back is laid in three plaits at the waist-line, and is held under odd, three-cornered, pearl-and-onyx buttons. Similar buttons trim the shaped seams which narrow the coat below the knees in the back; looped in cord, they make an original fastening for the front of the wrap.

A black gown for the impromptu bridge or luncheon party can not well be dispensed with. The one of crêpe charmeuse shown in the middle of the page will serve either purpose most

(*Continued on page* 80)

The weather-resisting top coat is quite as necessary on shipboard as in a motor car

Tecla Gems

Tecla pearls, emeralds, sapphires and rubies possess the essential qualities of the natural gems. Mounted only with genuine diamonds in platinum and gold settings, individual in character and of exquisite design.

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Not every woman could inspire such a gallant tribute as this of Rossetti's. But *you* can be called beautiful, too, if you are a regular user of

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Oriental Cream

Dainty youth, compounded in a delicate liquid powder — this is the offering which Dr. T. Felix Gouraud first gave to women sixty-five years ago. The continued popularity of **Gouraud's Oriental Cream** today marks it as the leading beauty specialty among a host of imitators.

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is sold by Department Stores and druggists or mailed direct on receipt of the price, $1.50 a bottle. You will find it delightfully easy to apply — especially if you use

GOURAUD'S ORIENTAL VELVET SPONGE

selected from the finest sponges from the Orient. In a neat box, 50c, by mail.

FERD T. HOPKINS & SON
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37 Great Jones St., New York

A pocket booklet of Gouraud's Oriental Beauty Leaves, excellent after motoring, handy to carry in the purse, will come to you for ten cents.

A SCOTTISH ROAD *to* LEARNING

The Fair Co-Eds Took the Bonniest Stronghold of Learning in All Scotland When They Entered the University of Saint Andrews

A CERTAIN distinguished golfer, by name Château-Lafitte, once went to St. Andrews for a tournament.

"What name?" inquired the crusty Scot in charge of the entries.

"Château-Lafitte—C-h-â-t-e-a——"

"Mon, we canna fash oorsels wi' names the like o' yon at Sent Andr-rews. The mor-rn, ye'll star-rt at ten-thair-rty to the name o' Fair-rguson."

Stories like this recur to the traveler at the mention of the name St. Andrews —mental pictures of profane, golf-apoplectic colonels, preternaturally cynical caddies, unlimited Scotch completely surrounded by Scots, and even kilts and "the pipes," arise in the history-tutored mind. In so far as the traveler associates St. Andrews with things typically Scottish he will not be wrong, for the town is connected with Scottish history from its beginnings. In fact, the time when there was not a town on the present site is unknown to man. But, unless forewarned, the traveler will be much surprised to find less golf and more university than he expected. St. Andrews is a modern, co-educational university which a few years ago celebrated the quincentenary of its foundation. Golf and the ruins are taken as matters of course at St. Andrews—everyone knows about them and nobody talks about them—but the university is a different matter. It is a just cause of civic pride.

A COLLEGE OF INTELLECTUAL EQUALITY

American experiments in co-education began at Oberlin and elsewhere in the late thirties and early forties of the last century, but St. Andrews did not admit women on the same terms as men until 1892. Even then it was among the earliest, if not the first, of Scottish, English, Irish, or Welsh universities to take this course. Newnham and Girton do not form part of the adjacent universities of Oxford and Cambridge; these universities do not admit women as members of the student body, nor give them degrees, but at St. Andrews the women students have all the rights and privileges of the men. They are represented in the "Students' Representative Council," they wear the same red gowns with the same tassels on their "trenchers" to indicate to which class of the college they belong—whether "bejants"—*bec jaune*, presumably a medieval term of opprobrium for a "freshman" — "semis," "tertians," or "magistrands." They attend the same lectures, follow the same traditions, and use the same slang.

The social life of the university, too, is very pleasantly amalgamated. Dances are arranged and paid for by subscription, and half a hundred girls and men doing a reel in ancient style is a vision long to be remembered. Graduates, undergraduates, young instructors, divinity and research students, all attend the dances with zest. The atmosphere of wholesome companionship and intellectual equality between the sexes is one which many of our bigger and more "improved" co-educational universities may well envy.

THE STATUS OF THE YOUNG INSTRUCTOR

A notable feature of St. Andrews college life is the part taken by the young instructor. In American colleges this personage is generally an Administrative Problem, and often attains to the dignity of being spelled with capitals in all the college papers. But at St. Andrews he is hardly distinguishable from the maturer students. With the women students, as is inevitable, the young instructors are very much in the limelight, but the healthy and continuous social contact which is perhaps the leading feature of the St. Andrews co-educational scheme prevents them from looming too large upon the horizon. So it comes about naturally that the regular and permanent professors—the faculty—constitute a little society of their own, while the graduate students, young instructors, and transient lecturers are affiliated more closely with the students, and are truly a part of the college circle as distinguished from the faculty. This state of things, which is sought after in all universities, whether co-educational or not, is seldom realized. It is the absence of all restrictions or distinctions with regard to women, the small size of the university, and the peculiar conditions of its social and geographical surroundings which have brought about this very desirable condition at St. Andrews.

THE STUDENTS' "LEGISLATURE"

The Students' Representative Council is a sort of representative legislature of the students. This institution flourishes in all Scottish universities with, apparently, the best results. Its members are elected at large from the undergraduates; each class sends a certain number of members, and a few undergraduate officers *ex officio* are entitled to places. The women students are represented, although not in quite so large a proportion as the men, but there is no distinction between the men and the women as members, once they are elected. This "legislature" has very full powers, and an extensive jurisdiction over undergraduate affairs. It provides also a sort of clearing-house between the students and the faculty. Organizations of this kind are present in many forms in American colleges, but the Scottish "Students' Council" in St. Andrews seems to have achieved a measure of success in its operation rarely accomplished elsewhere.

University Hall, the home of forty women students, is the hub about which revolves the social life of St. Andrews

A view of University Hall from the east shows the picturesque, rambling silhouette of the building

THE WINTER HARBOR

I do not see the labored, gasping tugs.
That ply their trade upon your turbid tide;
I do not see the fretted, high sky line,
Nor yet the danksome wharfs on either side.

I see the blue, blue bay beneath a sky
That bends above an island flowered for spring;
I see the sunshine on a summer hill,
And in the tropic noon I hear birds sing.

I do not see the traffic of the world,
That loads your breast with barges all day long;
I do not sense the commerce, lust of gold,
That brings you mighty gains through right or wrong.

I see—I see a ribboned, winding road,
That lies beside a coral-purple sea;
I feel the magic of the tropic night,
I feel its fragrant dusk drop down on me.

For once you led me out a voyaging,
You led me to a Paradise, it seems,
And ever since, when I look out on you
I enter Paradise again in dreams.

CLAUDIA CRANSTON.

Knockabout Outing Suits

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2V7595

2V7625—COUNTRY SUIT. Norfolk Coat, as illustrated on figure 2V7660, and skirt of ample fulness with patch pocket, made of Government khaki. Misses', 14 to 20 years; women's, 32 to 46 .....$10.00

2V7626—OUTING SUIT. Norfolk coat and shell skirt of Government or tan khaki $12.00

2V7660—RIDING HABIT. Norfolk coat and divided skirt as illustrated, khaki or tan linen $18.00

2V7613—OUTING HAT of khaki or white duck $1.25

2V7507—MISSES' AND WOMEN'S ONE PIECE OUTING DRESS of tan khaki, cadet blue or white galatea. Misses', 14 to 20 years; women's, 34 to 40 .....$7.00

2V7598—TYROLEAN HAT of Madagascar grass with colored silk facing.$4.00

2V7595—MISSES' AND WOMEN'S TWO PIECE OUTING OR CAMPING DRESS, skirt buttoned down front of tan khaki, brown and white or blue and white striped waist and plain brown or blue skirt to match, of best quality galatea. Misses', 14 to 20 years; women's, 34 to 40 .....$7.50

All the above garments delivered free anywhere in the U. S.

THE vacation season in Camp, in the Mountains, or at the Shore where active sports fill the day, demands garments made for the purpose and fitted for rough usage.

The above selections indicate the exclusive character which we have tailored into our moderately-priced outing costumes. These, and a most comprehensive collection of exclusive models for Bathing, Golfing, Canoeing, Tramping, Tennis, Archery, Hunting, Camping, Riding or Automobiling, will be found in our latest style book, mailed upon request.

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EZRA H. FITCH, ***President***

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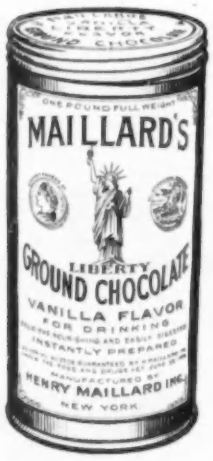
Ground Chocolate

Just one cupful, and you will always drink Maillard's. It is delicious—and so good and wholesome because the unique processes of manufacture ensure every ounce of the goodness of the cocoa bean being retained.

For Breakfast Lunch Supper



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At All Leading Dealers

The WIZARDRY *of the* MOTOR CAR

The Wonder of the Modern Car is Not All in the Motor, for from Its Depths May Be Extracted Astonishingly Compact Articles for Every Occasion

MOTORING is now far more than a pastime. It has become a prominent and permanent factor in the life of to-day. It has revolutionized our pleasures, our mode of living, our manner of traveling. In fact, the very life we lead depends on the efficiency and the speed of the motor to take us where we will and when we will in all comfort.

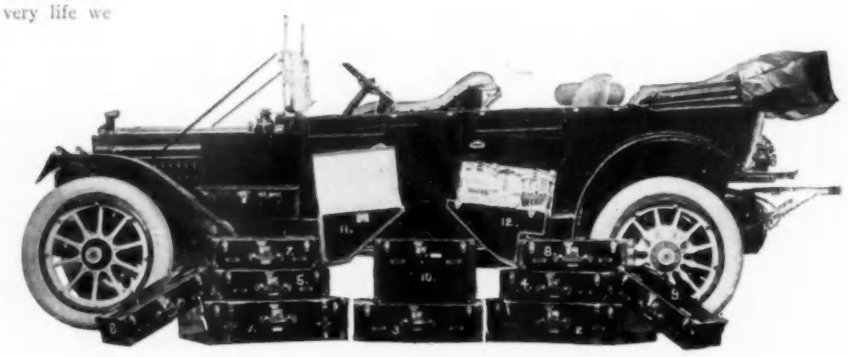
The country life round about large cities is made possible only by the surety of this agent. Miles are as nothing to a motor. It lands us at a polo match, a dinner, a dance, at points miles from each other, in the space of a few hours. Diversions that formerly we would have spread over days are crowded into an afternoon and evening, and all without even the semblance of a rush.

And more, we travel in a motor with far greater ease and convenience, if not with quite the speed of a railroad train. Indeed, some people never take trains. The nuisance of catching them and making connections is all done away with by a touring car. But when traveling in this manner, it used to be necessary to express baggage ahead, and then there was always the irritating uncertainty as to its time of arrival. Now it is possible to pack conveniently all that is needed in fitted bags which may be strapped, each to its appointed place on the car.

The Packard Company has been especially ingenious in this respect. In addition to the arrangements at the back of the car to which suit-cases and small trunks may be strapped, many cars are now provided with ample drawers under the rear seat, and spacious pockets built into the back of the forward seats. These, when supplemented by the various bags that may be suspended from the coat rail and by specially shaped trunks and boxes for the corners of the tonneau, provide space not only for the necessities for short stays at country house or inn, but also for a tour.

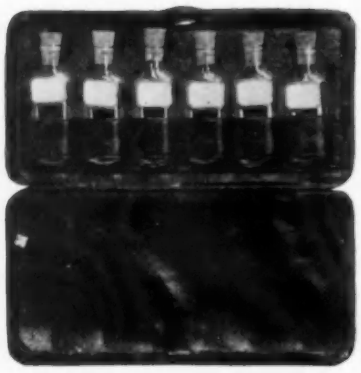
THIRTEEN CASES ON ONE CAR

But for really long trips, or a trip where many clothes and toilet necessities are required, extra equipment may be obtained from the same company that will greatly increase the luggage capacity of the car. The motor car illustrated on this page shows an equipment consisting of a set of thirteen leather-covered pieces, of varying sizes and shapes, designed to fit the running-board and the interior of the tonneau. As each piece fits snugly, all can be carried securely with no danger of falling out, no matter how rough the going. Furthermore, the contents of any one piece may be reached without disturbing any other. When in use, the outfit is so compact that it may be stowed in a corner of the garage. The topmost illustration shows the thirteen different bags and boxes before they are strapped to the car; in the illustration below, each case is in its appointed place, securely strapped and yet convenient to reach.



This touring car is ingeniously fitted with thirteen cases that spell traveling independence for the tourist

Of silver and leather is this flat pocket-flask to hold the "wee drop" for a chilly day. Price, $20



Bad results from accidents are minimized by this medicine holder that closes like a cigar case. Price, $3.50

NUMBERING EACH BAG

An essential point, however, is that each bag is numbered. By knowing what is put in each, one can thus obviate confusion or unnecessary packing. Certain bags should hold the necessities for the trip; others, clothes for the stops of a day or a week. No. 10, for instance, is intended for hats; No. 12 is a fitted lunch basket; No. 11 holds the food.

Those who motor extensively find it best to have a lunch put up in the morning at the inn or club they are leaving, so that if the next destination is not made by lunch time, a meal may be enjoyed.

COMPRESSED CONVENIENCES

The shops now offer so many space-saving contrivances that one feels that modern ingenuity must have taken as much pleasure in imprisoning numberless conveniences in small bags and boxes as Pandora did in freeing innumerable imps of trouble. One innocent little bag holds sometimes the most surprising amount of solid comfort. The flat leather case, for example, shown in the lower, right-hand corner measures about two inches by four when closed, yet it holds two really useful brushes—a hat- and a clothes-brush—that enable one to remove the stains of travel before encountering one's hostess.

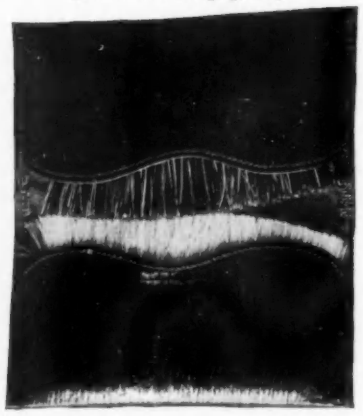
The flask pictured in the middle of the page is flat, but so shaped that it fits into a pocket most satisfactorily. It is made of silver and leather with a detachable cup.

Bad results from accidents are minimized by the right antiseptic or drug at the right time. A most compact medicine case, shown to the left at the bottom of this page, is made of leather, and it closes with a clasp like a cigar case.

ENCASING TOILET ARTICLES

Instead of madly hunting for manicure articles which always contrive to lose themselves in a large bag, one may now keep them in a leather case which

(*Continued on page 70*)



In a flat leather case are hat and clothes brushes to make one presentable at the journey's end. Price, $1.75

Newest Summer Blouses
for Women and Misses

Model No. 2

A striking model of white cashmere washable silk, with chic flat collar, shirred yoke effect. A correct model for golf and tennis. Sizes: 32 to 42.

$5.95

Model No. 4

White net blouse, copy of a French model; made over a net cachet, trimmed with Valenciennes lace and pompadour design. A fichu of fine shadow lace. Newest sleeve, lace trimmed. A jaunty touch is added by a picot-edged ribbon cravat of squadron blue, black, and bernard red. Produced from our own workroom. Sizes: 32 to 42.

$13.95

Model No. 6

A dainty blouse of sheer voile, finely tucked with self-embroidered polka-dot; low neck, showing the favored Pierrot Collar. Sizes: 32 to 42.

Special Value $6.95

Best & Co.

FIFTH AVENUE **At Thirty-fifth Street** **NEW YORK**

There is New Strength and Vitality for YOU in Sanatogen

It may be that you too, will find real help in Sanatogen—if overwork, worry or illness have exhausted your nervous system, impaired digestion, made sleep restless, and lowered your whole mental and physical tone.

And when *you* take Sanatogen, you have the written words of grateful thousands that it is a source of better health, greater strength—a real upbuilding food that revitalizes nerves, instills fresh vigor—a valuable assistant in the digestion and assimilation of daily food.

Over 18,000 physicians have proved Sanatogen's value in building up the vitality and endurance of the weak and nervous—the frail and anaemic—in imparting real strength-making, blood-building, food elements to nursing mothers, growing children, and all those who are "below par."

These physicians have seen the effect of Sanatogen upon their own patients—often in their own household—and they know how it acts as a real reconstructor of blood and tissue. Sanatogen is easily digested and assimilated by the most delicate stomach—and helps you derive full nourishment from your regular diet.

In the light of this compelling evidence of Sanatogen's proven value—is it not what you need in your fight for better health?

Colonel Henry Watterson,
the famous Editor, writes:
"I feel I owe it to truth to state that I have made a thorough trial of Sanatogen and that I have found it most efficacious and beneficent. I do not think I could have recovered my vitality, as I have done, without this Sanatogen operating equally upon the digestive organs and nerve centers.

Madame Sarah Grand,
Author of the "Heavenly Twins," writes:
"I began to take Sanatogen after nearly four years' enforced idleness from extreme debility, and felt the benefit almost immediately. And now, after taking it steadily three times a day for twelve weeks, I find myself able to enjoy both work and play again and also am able to do as much of both as I ever did."

Madame Oliver Schreiner,
the gifted writer, states:
"Nothing that I have taken for years has given me such a sense of vigour as Sanatogen."

Arnold Bennett,
the famous novelist, writes:
"The tonic effect of Sanatogen on me is simply wonderful."

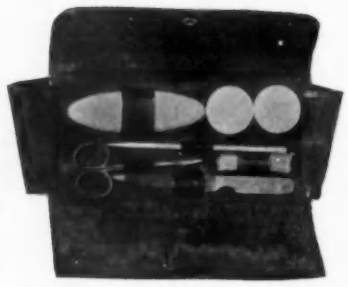
Prof. Thomas B. Stillman, M. S., Ph. D., the well-known research chemist, New York, writes:
"The chemical union of the constituents of Sanatogen is a true one, representative of the highest skill in the formation of a product containing phosphorus in the organic phosphate condition, and so combined that digestion and assimilation of Sanatogen are rendered complete with the greatest ease."

Write for a Free copy of "Nerve Health Regained."

If you wish to learn more about Sanatogen before you use it, write for a copy of this booklet, beautifully illustrated and comprising facts and information of the greatest interest.

Sanatogen is sold by good druggists everywhere, in three sizes, from $1.00

THE BAUER CHEMICAL CO., 34-U Irving Place, NEW YORK



No hunting for manicure articles when they are encased like these. Price, $3.50

A man's bag fitted with such articles as he will need over-night. Price, $60

(*Continued from page* 68)

folds up flat, and so takes up little room. Such a one, illustrated in the upper, left-hand corner, is made of English morocco, and is fitted with French ivory articles. Two traveling toilet cases are shown at the bottom of the page. The one at the left is inexpensive, as the case is of black leather with fittings of celluloid. It is, however, complete, and is designed to hold a nightgown. The articles are, of course, only intended for traveling. The second case, on the other hand, is fitted with toilet articles of full size in Florentine amber—such toilet articles as are used on a dressing-table. Each slips into its appointed place, and the case doubles over flatly so that it can be put into almost any bag.

The hand-bag fitted with light-weight articles is an old and tried friend. The one illustrated at the top of the page is a man's "over-night" bag. The toilet articles fit into straps in one side, thus leaving room for clothing in the middle.

Women will find the auto cushion of rubberized silk, shown below the hand-bag, a real blessing on long trips. It is blown up through a valve at one side, and when full, the top is screwed in place. When not in use it may be folded and put in a leather case measuring four by seven inches. Below it is a leather case for men's shirts which, if used, will avoid many a cracked bosom. The size is twelve by twenty - four inches, and the case will fit easily in the top of a suitcase.

A useful as well as an attractive novelty is a brass clip to hold motor rugs or wraps to the rail in front of the car. This is shown below the shirt case, and is marked with a three-letter monogram. This detail suggests the universal twentieth-century mode of designing, which regards beauty of appearance of equal importance with commonplace utility.

Since in all motor traveling everything that saves time, weight, and space is commendable, such articles as these (and a search of the shops will bring to light many more as ingeniously practical) will be found invaluable.

Air cushion for the travel weary, and the case in which it fits; $4

Men's shirts will arrive unmussed if carried in this leather case; $3.50

Clip to hold wraps to the motor rail. Price, $2.50

Not only does this compact case hold the necessarry toilet articles, but there is room for a nightgown. Price, $10.50

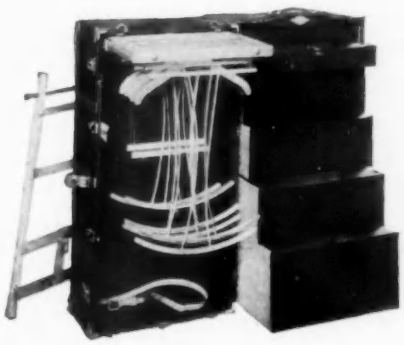
The beauty of these Florentine amber toilet articles justifies their being used on the dressing-table. Price, $55

69 Years Young

Please remember this. The old-fashioned patience of 1844 is still a habit at our factory. Our trade mark goes on nothing that is the least bit slap-dash in workmanship. That is the main reason why we are today called upon to produce the widest line of luggage in America.

During our career as the oldest wholesale baggage makers in America we have brought out many innovations. We were the pioneers in producing feather-weight luggage. We originated the leather-bound trunk with canvas-covered sides. Our designers are still setting the pace in luggage.

Buying luggage without first seeing our catalog is a good deal like spelling an unfamiliar word without first consulting the dictionary.



(No. 61 Wardrobe Trunk)

The new wrinkle in this "Likly" Wardrobe Trunk is *no* wrinkles. No matter how rudely it is jostled about, your clothes come out uncrumpled.

No fussy folderols. The "Likly" single strap follower keeps everything at your finger-tips. Whichever garment you want comes out in a jiffy.

Foundation box is basswood. Covering and interlining is heavy, water-proof Army duck. Rawhide binding. Bronze-steel corner caps and bottom protectors. Ball-bearing rollers. Carries 15 to 18 suits or gowns of average weight. Models for men. Models for women. Prices $67.50 to $75.00. (Add $5 to these prices west of the Mississippi.)

One hundred other wardrobe trunks are shown in our catalog. Send for a copy.

(No. 36 Steamer Trunk)

Basswood plus cold rolled bronze steel plus heavy Army duck make this "Likly" Steamer Trunk a stubborn traveler. The farther you take it, the more you'll think of it.

Long dress tray inside. Bottom has set-in tray and a section which makes room for a large hat. Price $27.50. (Add $2.50 to this price west of the Mississippi.)

(No. 101 Suit Case)

Let the express man heave this bag about to his heart's content. It is guaranteed for five years. Has extra-heavy leather corners. Light basswood inserts in each end keep the shapeliness for years. And look at the locks. Prices $12.50 to $13.50.

Many more suit cases are shown in our catalog. Send for it.

(No. 250 Tidy Travel Bag.)

Here's the "Likly" Tidy Travel Bag. Goes its name one better by being very sturdy in the bargain. For women. A handsome affair. Silk lined. Look at the inside pockets. They care for toilet articles. Guaranteed for five years.

Light too. Comes in two leathers and two sizes. Prices $20.00 to $30.00.

(No. 63 Kit Bag)

Down the gangplank comes our swagger London cousin—the "Likly" Kit Bag. This type of bag was invented by a British Army officer. Here you see its best development.

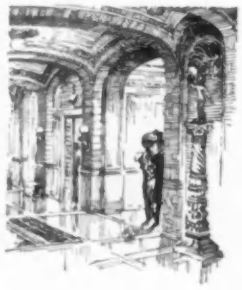
Empty, it flattens out into almost nothing. Filled, it—well you simply can't seem to fill it. Guaranteed for five years. Prices $26.50 to $31.00. Don't miss this and the other Kit Bags described in our catalog.

If you've any travel in mind, you ought to send for one of our 128-page catalogs. It describes in detail the most varied line of luggage made to-day. And we'll tell you where to see "Likly" Luggage in your town.

HENRY LIKLY & CO.
Rochester, N. Y.

"LIKLY" LUGGAGE

Asks no favors of the baggage man



ESTABLISHING a home in New York is an exasperating duty to the woman of refined taste, who has lived, ideally, in the country. She craves freedom—good air—a cheery atmosphere—an open fire—a perfect dining-room and living-room—a charming, airy boudoir—a cosy "study" for her husband.

The Montana Apartment House is constructed to meet the critical requirements of those who wish to have a real—a delightful home near to, but still far away, from the activities of modern New York.

Rentals $6,000 to $2,300. Special apartments at $10,000 and $11,000.

The MONTANA
375 PARK Ave

Furnishing the Country Home

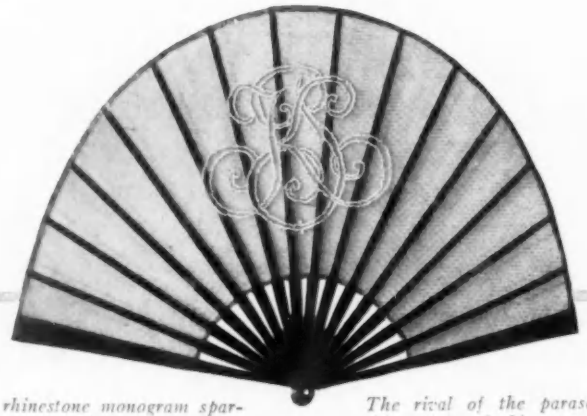
We have a most comprehensive organization for furnishing and decorating Country Houses, which includes a decorative Department for supplying ideas and designs, a staff of capable artisans for executing the work and an unusually large stock of Period and Modern Furniture, Oriental Rugs, Tapestries, Decorations, Curtains, Porcelains, Paintings, Engraving, Bric-a-brac, etc.

We are prepared to furnish Country or City Homes complete or renew the furnishings of separate rooms or suites.

We solicit an opportunity to estimate on your work. Special designs furnished if desired.

R. J. HORNER & Co.
20-22-24-26 WEST 36TH ST.
NEAR FIFTH AVE.
FURNITURE-DECORATIONS-RUGS
NEW YORK

DIRECT APPEALS TO FEMININE FANCY



A rhinestone monogram sparkles upon black Brussels net stretched on tortoise-shell sticks

The rival of the parasol is this stick of blue-enameled wood, flowered with pink roses

A black papier-mâché box, 4½ inches high by 3½ inches in diameter, gaily patterned with a parrot and stiff flowers

A similar box in deep blue, latticed in gold and banded with roses, lilacs, marigolds, and their green foliage

An amber shell side comb, soaked in oil to clarify and toughen it, is simply mounted with a gold band

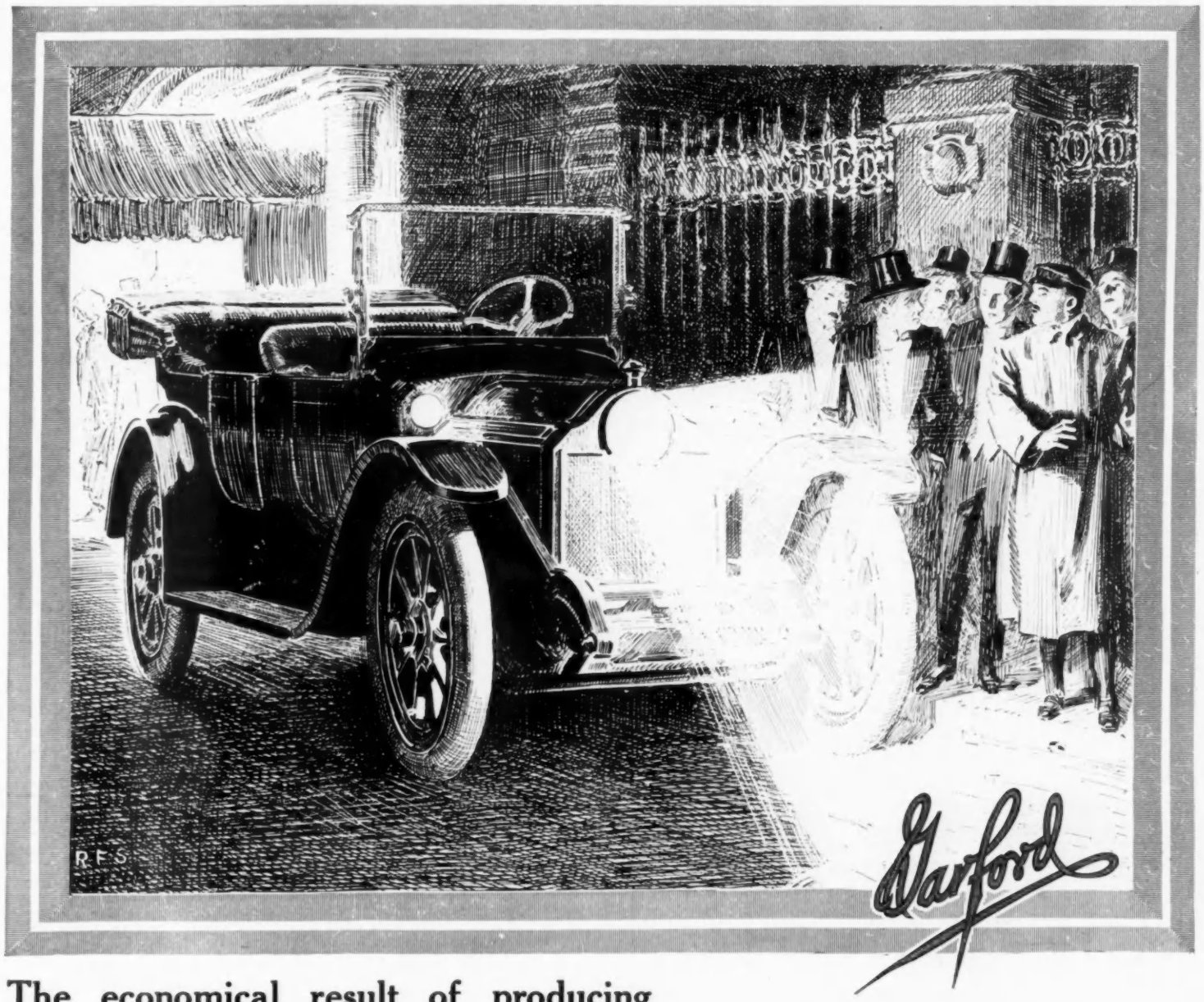
In this amber comb, mounted in gold studded with half pearls, the teeth are curved for greater security

Forty-five graduated whole pearls follow the rim outline of this real tortoise-shell comb

The waving gold band of this real tortoise-shell side comb is threaded with whole pearls

Novelties from Tappé, Inc., and combs from Theodore B. Starr, Inc.

Housed in a gilded cage made of willow is a bluebird for happiness. The flowers are of Dresden china, and the foliage not only looks but feels real. It is a charming boudoir fancy



The economical result of producing six cylinder cars in great quantities

TO the average mind it probably seems incredible that we can build a thoroughly high grade six cylinder car for so much less than other manufacturers. But have you thought of it from a manufacturing standpoint? This Six is being built in lots of ten thousand—which is the largest six cylinder production ever attempted. The average six cylinder production is less than one thousand cars. The Garford output being *ten* times *larger*—our production costs are *ten* times *less*. Manufacturing automobiles, on such a large scale, permits practical manufacturing economies, such as the unlimited use of automatic machinery, special tool and drop forge equipment, *and this is what materially reduces the price.*

Any manufacturing cost will *decrease* in exact proportion to the *increase* of mechanical facilities. This is a natural and invariable manufacturing law. That is why we are in the position to give you as much for $2750 as most manufacturers must get $5000 for.

In point of mechanical efficiency and actual comfort the new Garford Six is as luxurious and as finished as the most expensive car in the world.

Look up the Garford dealer in your town and see this car at once. Compare it with cars that cost twice as much.

Handsome catalogue on request. Please address Dept. 7.

The Garford Company, Elyria, Ohio

$2750

Completely Equipped

Single electric head light

The Garford Six is the only automobile made with the headlight where it should be--in the center of the radiator. This new method of lighting throws a flood of light directly on the road where it belongs. It is just as unnecessary to have two headlights on an automobile as it would be to have two on a locomotive.

Dash and dome lights

Sunk flush with the dash are two powerful bull's-eye electric lights. On the rear of the front seat is a brilliant electric dome light which illuminates the interior of the tonneau. Two concealed electric lights illuminate the entire dash. All lights are controlled from the dash by convenient push buttons.

60 H. P. Six-cylinder motor

The motor is cast enbloc. It is of the long stroke type, having a bore of 3⅝-in. and a stroke of 6 in. It is conservatively rated at 60 horsepower; is very flexible, has an abundant amount of reserve power, sensitive to the slightest touch of the throttle, remarkably economical, practically free from vibration, and very efficient.

Wheel Base, 128 inches
Warner Auto-Meter--driven from the transmission
Tires, 36x4½
Demountable rims
Bosch Magneto

All steel Pullman body

The Garford body is a solid welded steel unit. No rivets, no bolts, no joints, no wood. It cannot rattle, warp, squeak, creak or crack. It is constructed on the all-steel Pullman principle. It is light, flexible, absolutely noiseless, and cannot under any circumstances be affected by temperature changes.

Simple, positive electric starter

The Garford electric starting system is very simple, always sure and perfectly safe. It is not big and bulky but light and compact. A generator takes the place of the fly wheel. Just touch the pedal and it responds instantly, turning the engine over until it starts. It is 100% efficient. A child can operate it.

Luxurious upholstering

The new Garford "Six" is upholstered with those luxurious Budd de luxe cushions, which are made of the best hand buffed leathers and the very finest genuine hair. They are soft, thick, rich, comfortable, beautiful and durable. Garford upholstering will last for years without the least sign of wear or abuse.

Full-floating rear axle
Left-hand drive
Center control
Electric horn
Equipment--everything complete from tools to top

Full Size Bottle of the Latest French Perfume FREE

Every person ordering a set of the Iatif preparations at the special American price of $8.00 (instead of $15), will receive, direct from Paris, full size bottle of the latest Parisian perfume. Send your order today. Checque, Cash or M. O.

THE ZULU
THE MAORI
THE ENGLISHMAN and
THE FRENCHMAN

all worship beauty, but the Frenchman has done more than anyone else to cultivate it.

Iatif Beauty Requisites

have been the standard in France and England for almost sixty years.

The grandmothers and great grandmothers of our American beauties undoubtedly owed their perfect complexions, if the secret were known, to these exquisite preparations.

A Rare Opportunity is Now Offered The Readers of This Magazine

to become acquainted with these refined products and to buy them at prices which would create a furore abroad.

The following assortment of the Iatif specialties, which are most in demand in Europe (valued at $15), are offered for a limited period for $8.

IATIF BATH SALT. The bath luxurious is largely a matter of bath salt and for this purpose nothing can surpass Iatif Bath Salt.

IATIF BALM. To have lips that are as fragrant as they are velvet to the touch, one needs only use Iatif Balm—the Frenchman's unfading resources.

LA JUVENILE—A non-chemical, invisible, adherent face powder, giving and preserving a youthful freshness. White, rose and Rachel.

LAIT IATIF DIT LILY WASH. This milk has been the object of most exhaustive research. To be had in white, rose and Rachel, it takes the place of make-up and one may use it with absolute security on the most delicate skin.

SAVON IATIF. One cannot praise this toilet soap too highly. It possesses the same emollient qualities as the Iatif Fluid and is exquisitely perfumed.

FLUIDE IATIF JONES. This product has a universal reputation for its good qualities. It softens the skin, beautifies it and renders it supple. Relieves irritations caused by change of climate and salt sea bathing.

Send check or M. O. to-day for this your set of Iatif preparations, $15 worth for $8. Free bottle of latest French perfume with every order. See offer above.

Creme Bermudine

That Bermudine is so far superior to other so-called greaseless creams, is due to the fact that we spent four years in perfecting it. This explains why it dries instantaneously, why it leaves no gloss, why it keeps the skin in such perfect form. Cleansing, beautifying properties are unsurpassed. A splendid cream for summer use. 60c, 80c, and $1.00, postage paid.

MAISON RENE, 823 Marbridge Bldg., Herald Square, New York City
PARIS LYONS BORDEAUX LONDON

"AN ACCEPTABLE GIFT FOR A TRAVELER"

Dean's

BON VOYAGE BOXES

A Gift that will prove acceptable to a traveler is Dean's Bon Voyage Box, filled with Dean's appetizing Cakes and Candies. The Combination Bon Voyage Box has proved a great success and this season's novelties

DEAN'S SURPRISE BON VOYAGE BOXES

with six packages, one for each day out, is still better—$14 and $18. They are fully described in an illustrated price list, sent promptly on request.

Prices: $6, $7, $10, $12, $12.50, $14, $15, $18, $20 and $25.

628 Fifth Avenue, New York City *Established 74 Years*

Over the ancient gateway are carved the armorial bearings of the seigneur who built the manor

A SUMMER FOR A SONG

A Summer in France Where, for a Mere Song, One May Rent an Ancient Manor Set in Some Whimsical Curve of the Seine, Is a Most Feasible Delight

AFTER wandering along the delightful valley of the Seine and exploring the many whimsical curves of the lovely river of old Normandy we discovered our summer home. An ancient manor it is, entirely surrounded by a high wall of crumbling stone; the entrance is through a monumental gateway over which are the armorial bearings of the ancient *seigneurs* who originally owned it. The great iron gates have inner, wooden doors to ensure the privacy upon which the French insist. There are half a dozen acres about it, rambling old gardens, and an orchard of cider apples, and to these attractions it adds that of being within one hour of Paris, and one night of London. Between the manor and the River Seine runs the main highway, one of the wonderful *routes nationales* of France. This means that in a couple of hours one can motor down to Trouville-Deauville, the choicest seaside resort of Europe.

The charming old French province in which the manor is situated is one of the most attractive parts of France, certainly the most picturesque. The climate is soft; there are many gray days—but silver gray, through which the world looks even more beautiful than through the sunshine—and there is far less rain than in England.

THE ROOMS OF THE "GRANDE MAISON"

The lower story of the manor is of stone, and, after the old Norman style, the two upper stories are of blackened timber and plaster. There are five dormer windows in the peaked roof of time-worn slate, and a big tower with a roof like a Pierrot cap looms at one end. The French are never satisfied with a *grande maison* unless it has a tower, preferably two, one at each corner of the façade. In all, there are fourteen rooms in the house, including some little rubbishy ones such as afflict all French houses without attempting to justify their existence by any sort of usefulness. Originally only the kitchen and dining-room were on the ground floor, and the drawing-room was on the second floor, but this French tradition has been upset; the drawing-room has been brought down to the ground floor, where its long windows open out upon the lawn, and the kitchen has been ingloriously relegated to a wing which runs out "L"-wise, and furnishes a foundation for the servants' quarters on the second floor.

On the second floor there are six bedrooms, and the third floor is practically given over to a huge attic. The great, square tower contains three rooms. That on the first floor has been fitted up for a billiard-room, the second-floor room has been turned into a den for the men of the family, and the topmost one makes an ideal guest-room for a bachelor. This has proved an excellent arrangement, as it gives the men a quarter on the top floor quite to themselves, and leaves the feminine members of the family more liberty.

MODERN GRAFTING

The manor was a splendid excuse for indulgence in old Norman furniture. We brought only the most necessary things down from Paris, and then had the pleasure of searching the farmhouses of the countryside for ancient Norman armoires and buffets to harmonize with the paneled walls of the house, which, once done in delicate tones with touches of gilt, are now all the prettier for their fading.

The sanitary arrangements are primitive, indeed, but this is one of the things which one must accept along with the picturesqueness of such things as a tower dating back to the days of William the Conqueror, and a mansard roof of the seventeenth century. When we saw that a pump in the yard was the only means of water supply we protested vigorously, and so one of the small rooms on the second floor was converted into a bathroom, with fittings and plumbing, by a workman from Rouen, thirty miles away. On account of this wild extravagance we were promptly dubbed *millionaires Americains*, but as we have leased the place for "three, six, or nine years," as French leases word it, we feel that we will be amply repaid in comfort for the "modern improvements" we have been obliged to graft upon antiquity.

THE SERVANT QUESTION SOLVED

The caretakers, Jean and Marie, his wife, whom we found on the place, we have kept as cook and gardener. The *nounou* for the baby came with us, of

(*Continued on page* 76)

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A SUMMER FOR A SONG

(*Continued from page 74*)

course, and these three, with a maid who is a *petite cousine* of the cook, complete our establishment. The little maid gladly does all of our housework for thirty francs—six dollars—a month.

Marie usually helps with the downstairs work, and she and the maid plan the daily domestic program to suit themselves. It is always well to give foreign servants a certain latitude in arranging their work, for if they do it according to their own traditions they do it much better. Marie is paid fifty francs—ten dollars—a month, and caps and aprons are furnished for both her and the maid. *Nounou*, being a Parisienne, quite lords it over the country maids.

The French servants are very simple in their tastes. For the kitchen table a daily *pot-au-feu*, the traditional French soup—a pot of boiled meat and vegetables—cider, cheese, and yards of bread, their only extravagance, seem to meet their desires most satisfactorily.

Certainly the servants are not expensive. We thought that we were getting ours at a ridiculously low figure, only to discover later that we were paying more for the same service than any of our neighbors. Ours are remarkably good, however—a little noisy, perhaps, with a disposition to carry on neighborly conversations from the windows, but otherwise efficient and agreeable.

Jean, to whom we pay forty francs a month, is an experienced gardener who apparently understands that intensive gardening of which we hear so much and know so little in America. The garden is one of the most amusing things about our summer home—it is not a formal flower garden, but only a few beds of flowers which meander off among the vegetables in a charmingly casual way. It is a pleasure to watch Jean tack the fruit trees up against the wall in lacy patterns, and with a care not unlike that with which the modiste drapes the material on her manikin. He potters about among his collection of glass *cloches*, which are carefully placed over the young plants to hasten their growth. "This one is a lazy fellow," he will say as he claps the glass bell over a struggling tomato plant. The French gardener does not believe in trusting too much to nature. This may be the reason why, in the beginning of summer, we have such a delicious variety of salads—escarolle, romaine, and lettuce, as well as peas, new potatoes, and spinach.

AMERICAN "SMALL COMFORTS"

The *basse-cour* (in prosaic language, the henyard) is Marie's domain. Here are chickens in wired enclosures, and rabbits and guinea pigs in hutches which resemble the fittings of a miniature menagerie.

The French *blanchisseuse* is indeed picturesque as compared with our American laundry, and her prices are easily parallel. Our *blanchisseuse*, being of a superior class, does her work, not at the riverside with the others, but in the little yard of her cottage which is filled with cages of singing birds, and guarded by a big, white dog which lies on the doorsill and keeps a watchful eye on the proceedings. All the lingerie comes home snowy white and with an odor of wood fire about it which is rather pleasant than otherwise. Her little girl brings the laundered dresses home, carrying them in her hands quite innocent of coverings—which procedure gives the village the opportunity of gazing naively upon our most intimate belongings as they pass down the street.

As for society, we may conveniently have week-end parties down from Paris—usually touring American friends. Besides our French neighbors, the doctor, M. le Maire, and the notary, occasionally drop in to call. The French are very curious with regard to foreigners, and rather eager to know them. Perhaps they wish to adopt the American way of living, although what seems chiefly to strike them is what they call our extravagance in small comforts. The French themselves may be ever so artistic, but they have not the slightest idea of comfort. When we swung up an American hammock under the apple trees and strewed some wicker chairs and cushions about the lawn—for we have no veranda (such a thing is absolutely unheard of in a French house)—our French friends marveled. Arranged in this way, the lawn serves as a pleasant retreat in which to enjoy five o'clock tea. In summer the French really live a great deal of the time out of doors, and they too have their *gouter* in the garden, but they take it sitting uncomfortably on hard, iron chairs, and serving themselves from cold, iron tables, with their feet on wooden footstools.

Our nearest neighbors are the family of M. le Vicomte, a member of whose hunting pack nearly ate up our darling daschund. The owner came over in person to apologize and offer the services of the local veterinary, and it was in this way that we became acquainted and were invited to a *gouter de cérémonie*, set out very formally in the drawing-room of his place.

GARDEN JOYS

When the weather is fine, all of our meals are served in the garden, one of the joys of country life in France. It would seem that the servants might grumble, for it does give them extra work, but they really seem to like it. We have electric lights hung in the trees, so that it is quite like the Bois at Paris, and altogether we are *du chic*, as Marie says. For five hundred francs for the season, we hired a motor boat from a builder at Rouen, and on moonlight nights we glide along the river under old castles and past little hamlets locked fast in slumber at a primitively early hour.

And only three thousand francs a year does this manor cost us, for manors are really bargains in this corner of France, and he who leases one is almost sure to buy it! It can be closed and left in the care of a Jean and Marie, and one may go away without feeling that a fortune is tied up idly; and should one not wish to come every summer, the manor can easily be rented, for such houses are in great demand by the Parisian who would live *en villégiateur*.

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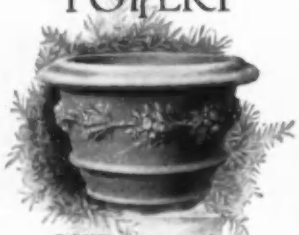

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SMART FASHIONS FOR LIMITED INCOMES

(*Continued from page 47*)

The fascinating, but expensive, aigrette is possible only to the extravagant, but since its chief charm is its extreme lightness, it is possible to attain something of the same effect by the use of net as a hat trimming. Last season the hats with tulle edges were very popular, and such a trimming was so universally becoming that many of the new models of this year are showing similar arrangements. A black sailor shape, for instance, may be trimmed by upstanding plaitings of tulle held about the crown by a straight band of ribbon. A great, splashing bow of very glossy black satin may be placed directly at the front of the hat. Such an effect is very good indeed for lingerie frocks.

When it so happens that new tricks of fashion trimmings fit in with economy, the woman with the limited income should by all means take advantage of her opportunity to be in the hight of the mode. To the keenly observant this is possible more often than one would think. In the sketch at the bottom of the page is shown something quite new—an importation of the last few weeks, which would give a smart, last touch to a costume. It is a little Valenciennes lace cape, mounted on net and finished with a cording at the edge. Linen thread tassels fall from the triangular ends.

A lingerie gown which is one of the newest models of the year—and a particularly smart one—has several smart touches. The material is a fine, white batiste, and the bodice is made surplice fashion. There is not a tuck or plait in the entire waist, and the back is cut perfectly plain with just a little blouse above the girdle. In front the surplice is finished on one side with false buttonholes outlined in a fine cording of the material, and on the other side by a row of embroidery buttons, each centered with a tiny rose and corded about the edge. The embroidery forms a flat, shoulder collar, which is finished with a batiste fold put on with fine veining. The straight cuffs are also of embroidery. So far the model is of the simplest kind; it is the trimming to be added which gives the chic touch. Inside the surplice, folds of white cotton net are laid; these extend to the waist-line, cross the bust, and outline the V-shaped neck opening. Inside this net surplice is a vest of Valenciennes lace which buttons down one side with small crochet buttons, and continues across the back of the waist, corset-cover fashion. The sleeves are finished with a net plaiting. The skirt of this frock is gathered slightly at the waist-line and trimmed between the knees and the hem with a band of net edged with the cording and caught at the side seams under tiny buttons. The belt is a broad, absinthe-colored ribbon drawn about the figure with one sash-end hanging at the left side. The net trimmings can be taken out when it is laundered, so that there will be no expense of dry cleaning.

A hat that is really made for service is shown here in becoming shades of brown

Grown too large for a collar, two tasseled triangles of Valenciennes lace are called a cape

GIRDLES AND BODICES

Every wardrobe should contain at least one or two handsome ribbon girdles to be worn with the lingerie gowns of the summer. Brocaded ribbons in all shades and combination of color, from the brilliant Balkan to less striking mixtures, are ultra-smart. They are easy to adjust, since they need only be tacked against the frock in the folds which they naturally take when drawn about the figure. Some of these ribbons are very expensive, but it is quite possible to find remnants at greatly reduced prices.

A practical blouse of French importation is made from white, cotton crêpe with a little flower embroidered in colors. It fastens down the front with snap-catches, and the front edge is piped in a solid-colored crêpe. The flat collar and the turnback cuffs are also in the plain color. A blouse similar to this has a white foundation sprinkled with tiny pink rosebuds with green leaves, and the trimming is in plain green crêpe. Figured crêpes are plentiful in the shops now, and it takes little material and time to fashion a charming, simple blouse.

A clever woman can do wonders with Valenciennes lace from two to five inches wide, and one of the most satisfactory wonders is the fashioning of the new corset-covers for wear under the sheer waists of this season. It is a simple task to put the lace together; three rows of the wider lace will be sufficient for the depth of the garment, and straps of the two-inch lace will serve to hold it over the shoulders. If preferred, a ribbon in some dainty shade may be used to finish the underwaist across the top, and in lieu of the bands of lace over the shoulders. So necessary an accompaniment of the summer blouse have these underbodices become that in many of the more expensive French models one is tacked beneath the lace or net blouse before it leaves the shop.

Vogue takes no holiday—through the hottest weather it is at your command. The Shopping Service will replenish your wardrobe, supplying the articles you may have forgotten to take with you, and buying in the best New York shops anything you may need and so often can not obtain in the small country store.

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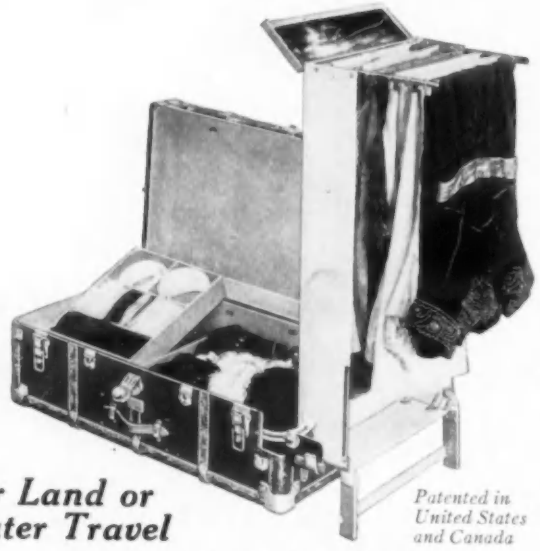

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A SEA-GOING WARDROBE

(*Continued from page 64*)

admirably. Over the scant underskirt Drécoll has arranged a drapery split at the left side, drawn loosely across the front, and gathered in the back to a straight-hanging fulness. A half-bodice of the charmeuse tapers to narrow bands over the shoulders and discloses a finely tucked, net blouse trimmed with tiny buttons and collared with a frill of net lace.

Experience has taught that, among all thin fabrics, lace best withstands salt air; so it would be well to include in the steamer wardrobe, as a dinner gown, the Chéruit model shown at the lower left of page 64. The underskirt of cream net, veiled with cream satin, has a draping of cream lace which is triply box plaited on either side of the front. It forms double ripples which lengthen at the sides of the skirt and merge into the drapery of the back. On the bodice a corselet of black lace runs under a beaded, silver and jet girdle which, crossing at one side of the front, marks a high waist-line, and drops in the back to the normal position of a belt. Below the girdle, at the right side of the figure, a wide strip of black lace, which looks as though it were a continuation of the corselet, drops over the hip, and forms a loop around the white lace draping of the back. Above the black lace corselet at the front of the bodice are applications of embroidered, cream net lace.

A Lanvin gown is most oddly belted and cuffed by crêpe de Chine bands caught in nickel buckles and eyelets

A UNIQUE DRESS AND BLOUSE

Useful for many informal occasions is the simple frock shown at the upper right of this page. It is a Lanvin model of darkest blue crêpe de Chine of a rather heavy quality. Two widths of the material make the skirt, which is fulled to the belt all around the waist, save across the front. A band of embroidery done in a waving design of solid, old-blue beading starts from the belt and extends to the hem of the skirt. Two shorter bands of the same trimming run part way down the skirt on either side of the long band. From a slit under the outer band of trimming at either side of the waist starts a belt which drops far below the waist-line at the back of the figure, and fastens under a heavy, nickel buckle, from which a sash-end falls far down over the skirt. A series of nickel-framed eyelets are worked in the crêpe belt, so that it may be shortened or lengthened at will. Narrow bands of solid beading at the wrists of the sleeves are equipped with nickel buckles and framed eyelets which allow them to be drawn up or widened. Above the elbows are broad, stitched-down bands of the beading embroidery, and the front of the bodice is trimmed with six graduated rows of the beading, which finish the V-shaped opening over a tiny, cream, net guimpe.

A blouse nice enough for the impromptu cooncan game, and practical enough for the morning promenade

A semi-dress blouse is shown at the lower left of this page. It is of white chiffon with large lapels of green chiffon finished with a picot edge. Straps of the green material start at the shoulders, cross in the back, and pass around the waist to the front, where they form a girdle which fastens under a tiny rosette. Turnback cuffs edged with a band of green chiffon finish the long, loose sleeves, a bow of green tulle trims the collarless neck, and three large, pearl buttons with white, satin-bound buttonholes trim the narrow box plait in front. Smaller buttons of the same kind are used to ornament the cuffs.

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WHAT THEY READ

Does the Almost Hysterical Grasping of Our Writers at Every New Phase of Knowledge Betoken an Early Exhaustion of Prose Fiction?

WHAT is a novel? Readers of the last generation would have found small difficulty in answering this question with sufficient accuracy to content most literary examiners. To-day, however, a novel may be almost anything short of a mathematical treatise or a table of chemical coefficients. Perhaps the restless seeking of the novelists for new subjects and new methods of treatment justifies William Watson's suspicion that we are soon to see a decline of prose fiction as a popular form of literature. The English novel, as most of us conceive it, is not yet two centuries old. Prose fiction there was before Defoe. Indeed, the makers of literary manuals include "The Pilgrim's Progress" in that category, and Bunyan's noble and beautiful allegory has a good many things in common with the modern novel. Before Bunyan came "Euphues and His England," which fine ladies, in the latter years of the sixteenth century, read much as fine ladies, almost two centuries later, read "Clarissa Harlowe" and "Evelina." Most of us, however, think of the novel as beginning with the mid-eighteenth-century realists, and not with the earlier writers of prose fiction. The prose tale of the sixteenth century and earlier was short, and longer narrative fiction was usually in verse.

For a full century after the novel had taken its familiar form in the eighteenth century, English and American fiction clung pretty close to the early models. The epistolary novel, indeed, lost vogue rather early, though it has persistently reappeared even to this day. We soon got rid of the digressionary tale, though Dickens employed it in "Pickwick Papers," and its reappearance as a decorative incident is even now not unthinkable. In the fifty years between the early stories of Dickens and Thackeray and the latest novels of Thomas Hardy, the novel in England and America was, as to spirit, sometimes realistic, sometimes romantic; as to form, either epic or dramatic. For the past quarter-century the novel has been daringly varied in form. It has given lazy readers peptonized physical and social science, epic scenes of war, history, philosophy, and impossible adventure not only in the air, but beyond our atmosphere in the interstellar spaces. Novelists have taken us not only back to the dawn of human history as it is written upon the monuments of the past, but even into prehistoric times and conditions as found in the records of geologic strata and interpreted in the wildest surmise of speculative science. Every known, existent form of social life has been exploited in recent fiction, and the oddest occupations of men and women have been made to serve the novelist's purpose. In a rapidly changing age the novel has kept quite abreast and a little ahead of the times.

Is it possible that all this anxious search for setting and subject really means the early exhaustion of prose fiction as a form of literary expression? The English-speaking peoples once got on pretty well without the novel. For centuries they read narrative poems or plays, and found their thirst for human interest slaked by those forms of literary art. Byron's best narrative poems still make good reading for some of us, and there are a few who yet enjoy the rhymed tales of Crabbe, whom Byron himself greatly admired. "The Deserted Village" may, perhaps, outlast "The Vicar of Wakefield." Prose fiction, except of the highest class, seldom endures so much as fifty years. There are three or four writers of to-day, popular less than thirty years ago, whose recent novels have the oddest effect—as of old garments taken from their mothy resting-place in the garret and donned for an impromptu domestic masquerade. Each decade, almost each season, must create its own prose fiction, and the most popular novels of the day, even some of the best novels of the day, will have an odd and alien aspect in the eyes of 1925.

An art so ephemeral may very well dread the effect of critical education in the mass of readers. Already Mr. Kipling has lived to see his best verse more popular than most of his prose. Indeed, he is almost the only popular living poet. Meanwhile a possible symptom of the coming decadence of prose fiction is to be seen in the marked revival of the long narrative poem. It would be an odd thing to see the poets selling better than the novelists, say, ten years hence, but stranger things have happened in the history of letters, and the libraries already report a falling off in the demand for prose fiction. Here is a new English poet writing a novel in verse.

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(*Continued on page* 84)

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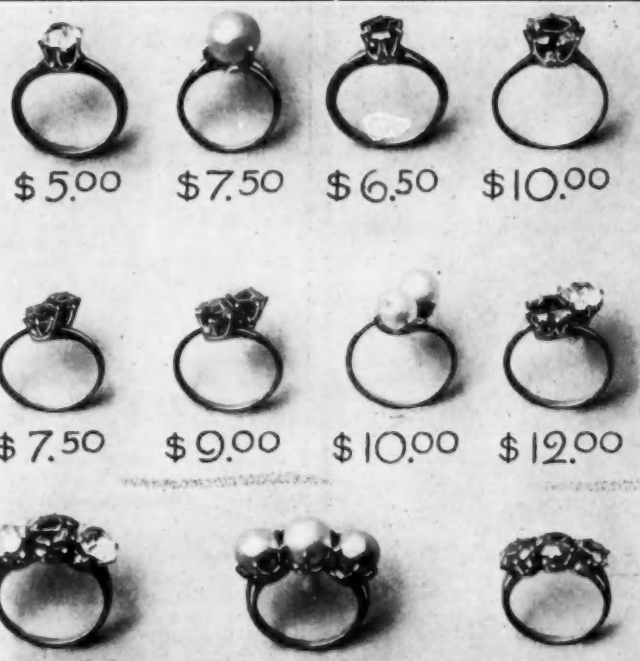

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WHAT THEY READ

(*Continued from page* 82)

fast and worthy of the two she loves not. Deserted by the other, a man incapable of permanent loyalty, she forces herself to marry him she does not love, and lives to repent it when the loved one returns to claim what he so well knows his own. Out of the situation thus created comes the inevitable tragedy. The tale is told with truth, delicacy, and power. For decoration it has the poetic interpretation of nature, the happily phrased picturing of everyday rural happenings by one who observes with nice minutiæ, and has an eye for unexpected resemblances. Mr. Masefield's stanza is the seven-lined iambic pentameter, which he handles with fine lyric effect and great variety. The story itself is one that holds the reader by sheer interest and true passion, while its beauty of phrase and sweetness of line are delicious. "The Daffodil Fields" is likely to have a popularity unapproached by "The Everlasting Mercy" or "The Widow in the By-Street," and the little volume adds another leaf to a laurel wreath already green and luxuriant. (New York: The Macmillan Company, $1.25 net.)

NEW LEAF MILLS: A CHRONICLE, by W. D. HOWELLS, must be recognized as a literary event, since it is the first work of fiction approaching the length of a novel that the world has had from the amiable veteran of American letters in a good many years. It is further significant as showing what may be called a later manner, which is the author's earlier manner carried to its logical extreme, and at the same time plainly tempered by the effect of his accumulated years. The narrative (story it can hardly be called) is without plot, and without startling incident. It is, indeed, an episode in the tranquil life of the chief character, a sweet and gentle professor of the Swedenborgian faith, an optimist, without guile or fear, but not without weakness, who trusts all mankind, and wishes to found a sort of communistic industrial undertaking in a region where he is foredoomed to failure. All this is told in that placid and limpid prose that Mr. Howells long since made his effective vehicle of expression. There are many characters in the "chronicle," and most of them are distinctly indicated, while three or four are somewhat elaborated. One can not help feeling that the dialogue is too often ineffective either to help reveal character or to further the slow development of the little adventure, and here Mr. Howells seems to betray his age. The singular sweetness and unsuspicious openness of Owen Powell reflect Mr. Howells's long preoccupation with a sort of idealistic socialism. His application of the word "fierce" to the common people of Virginia and Maryland seems to show that he has never corrected for himself, by personal observation, certain conceptions of the hither south engendered by the bitterness of the abolition movement and the writings of New England historians of the Civil War period. (New York: Harper & Brothers, $1.25 net.)

THE FEAR OF LIVING, by HENRY BORDEAUX, as translated from his French by Ruth Helen Davis, presents to American readers the work of a Frenchman which has attracted unusual attention at home as presenting a conception of life very different from that found in the best-known current French fiction. M. Bordeaux apparently belongs with Réné Bazin and the Catholic remnant of the French people, though, unlike Bazin, he does not appear as the direct champion of the church. A critical notice by Réné Doumic, an Academician, precedes the long "Foreword" of the author, in which he explains the philosophy that lies behind the story. The lessons that M. Bordeaux enforces are those of active usefulness, self-sacrifice, patriotism, loyalty, and clean living. Miss Davis's translation seems to have been made with care, but the dialogue has a somewhat alien sound, and is almost nowhere quite convincingly real. This peculiarity is not unusual in translations from the French. The best French fiction always seems to suffer a sort of fatal change when it is given in English, though in this instance the translator, unlike too many of her craft, has not vulgarized her subject. As a tale, "The Fear of Living" has at places a moving power and pathos, the more so that it is mainly concerned with the sorrows of a mother deprived of those she loved. (New York: E. P. Dutton & Co., $1.35.)

UNEXPECTED AFFINITIES: A SERIO-COMEDY, by SUSAN TABER, marks the author's second attempt at fiction dealing realistically with the well-to-do world of New York and Long Island. Her most interesting character this time is the very young woman who suddenly, under the spur of advice from an older woman, determines to be a leader, and to influence those about her. This she manages to do with such effect that she changes the point of view and the life of an extremely rich man, and makes a good many other folk about her somewhat uncomfortable. The girl is well done, and there is plenty of natural dialogue among the well-to-do folk that make up most of the *dramatis personæ*. It can not be said, however, that the author puts the breath of life into her working folk. They are rather working folk as the comfortably placed imagine them than as they appear to those who know them by close and frequent personal touch. (New York: Duffield & Co., $1.25 net.)

THE DAUGHTER OF BRAHMA, by I. A. R. WYLIE, gives us an interesting variant upon that fruitful theme, the Anglo-Indian marriage. Its scenes are laid at first in India, then in England, then finally in India again. The opening chapter is singularly impressive in its delineation of a strong, proud woman. Later she appears in a less attractive guise as the openly declared hater of her child. The hated and despised child turns out a hero, but bitterly disappoints his mother by a union with a beautiful, high-caste Brahmin girl. After that comes the attempt at assimilation, and the response of the young wife to the call of race and religion. In plot, incidents, characters, description, and narration "The Daughter of Brahma" is an unusual book. (Indianapolis: The Bobbs-Merrill Company, $1.35.)

THE DRAGOMAN, by GEORGE K. STILES, is a highly sensational tale of Egypt and Egyptian intrigue and mystery. Initially, the tale is in the last degree improbable, but those who overlook this not unusual quality in current adventurous fiction will find the incidents and setting sufficiently fresh and impressive. (New York: Harper & Brothers, $1.30 net.)

PATCHWORK COMEDY, by HUMPHREY JORDAN, tells a tale of blackmail with spirit and living interest. The incident that gives the blackmailer his power over the victim has a remote likeness to the motif in Bourget's brilliant and genuinely charming novel translated under the title, "The Weight of a Name," but if Mr. Jordan is thus

(*Continued on page* 86)

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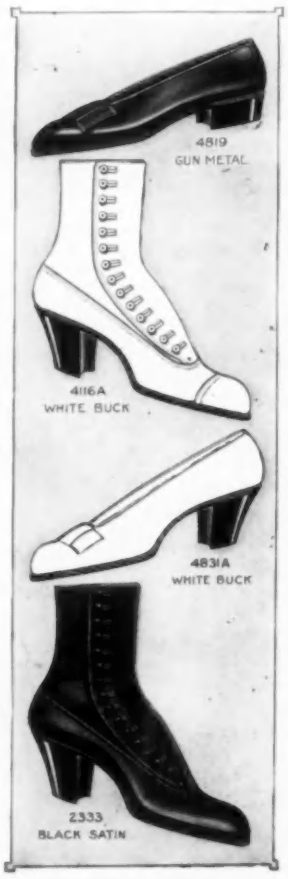

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WHAT THEY READ

(*Continued from page* 84)

far indebted to Bourget he is not elsewhere in the story. There is no little originality of plot and incident in the tale, and the author is not driven to gross improbabilities in order to obtain his effects and to lead up to the dénouement, though it must be said that the substance of the story hardly justifies its title. (New York: G. P. Putnam's Sons, $1.30 net.)

TYRONE POWERS, by WILLIAM WINTER, appears as the first volume in a series to be called "Lives of the Players," undertaken by the well-known critic of the stage. In a book of rather less than 200 pages in large, leaded type Mr. Winter tells the essentials of the subject's career, and presents an interesting and vigorous set of critiques upon his performance in various plays. Mr. Winter, as usual, takes the opportunity to express his displeasure with persons and things that he dislikes, and some of the most piquant passages in the book are those in which he thus sets forth his opinion of such plays as "The Servant in the House," which he describes as a "stodgy drama." He pays warm tribute to Madame Janauschek, and even has a good word for that romantic old play, "Ingomar." Mr. Winter has made an extremely readable book. It has many illustrations, some of them of considerable interest. (New York: Moffat, Yard & Co., $1.25 net.)

THE SHADOW, by ARTHUR STRINGER, is a brilliant detective story, told in the approved style, with plenty of ginger, salt, pepper, and other condiments in the phrasing, the utmost ingenuity in the details of the plot, and an extremely clever dénouement. This is not one of those teasing networks of mystery within mystery, and plot within plot, but a lively narrative of a long and lively stern chase, with decorative details of the underworld in many lands. (New York: The Century Company, $1.25 net.)

THE INVADERS, by NEWTON SYMMES ALLEN, treats sympathetically the problem of assimilation presented to a rural New England community where the old native stock is about to be overwhelmed by a polyglot horde of immigrants. The author shows us her farming village at the moment when the vanishing early stock is still numerous, and almost aghast in the presence of Irish, Polish, and others of strange blood and tradition. The native society is pictured without being too much idealized, but without a purely sordid realism. As to the newcomers, one feels that the author, in seeking to prove her case and to justify her plot and dénouement, has been led to idealize the strangers in such a fashion as to place them quite outside the boundaries of ordinary folk of their kind. If one is willing to accept this hightening of effect with uncritical docility, one must acknowledge that the Irish household is charmingly presented, and that the Polish youth of high degree is a delicious creation. "The Invaders" ought to bring its lesson to many native American readers, a lesson that is enforced with humor and charm, however improbable some of the attendant circumstances. (New York and Boston: Houghton, Mifflin Company, $1.30 net.)

WIDECOMBE FAIR, by EDEN PHILLPOTTS, opens with a foreword that is almost an apology in both senses of that term. What the author has undertaken is to give us in these nearly 500 pages the whole life of a countryside, to make us acquainted with the lives and fortunes, faces and figures, virtues and vices, tastes and passions of at least one hundred human beings. More, he attempts to relate these characters to their impressive background—the Dartmoor hills—and to make us feel and love their native environment of forest and field, stream and sky. Almost any chapter taken separately is a highly individualized local sketch, full of color, of deft portraiture by means of description, of self-revelation in characteristic dialogue. Those who already accept and enjoy Mr. Phillpotts will accept with gratitude his epic treatment here of persons and things, but it may be doubted whether this interesting and brilliant experiment will increase the number of his admirers. (Boston: Little, Brown & Co., $1.35 net.)

GENETICS AND DISEASES

GENETICS: AN INTRODUCTION TO THE STUDY OF HEREDITY, by HERBERT EUGENE WALTER, undertakes to present in popular form a rapid summary of a science now attracting great attention and interest. Professor Walter announces the conclusions of the science with caution, and is often forced to confess that the most momentous probabilities propounded are, after all, only probabilities. The layman of cautious temperament will be impressed by the frequency with which these admissions of uncertainty occur, and will incline to insist that the science shall yet be made far more exact before it is applied to the propagation of the human race through the aid of statutory enactment. Professor Walter's last two chapters deal with heredity in the case of man, and the last chapter ventures upon the science of eugenics in a cautious and tentative fashion. Here, as elsewhere, the author shows himself moderate and mainly free from aggressive insistence upon positive legislation. Like most of those who discuss such questions as biologists, he seems to overlook the most persistent eugenic influence that the world has known, the earnest desire of most parents that their offspring shall be better than themselves. His book should serve admirably the purposes of the inquiring layman. (New York: The Macmillan Company, $1.50 net.)

COMMON DISEASES, by WOODS HUTCHINSON, A.M., M.D., is an optimistic discussion of its topic in the author's accustomed popular and often unnecessarily flippant manner. What he undertakes is to give his readers a true notion of what happens to them pathologically when they have dyspepsia, hay fever, heart disease, baldness, insomnia, and imaginary diseases. His science is unnecessarily wrapped about with his sometimes rather trying humor, but it is there, and is presented with great clearness. He does not give lists of medical remedies, but rather indicates wise methods of living as preventive of disease or as tending to mitigate its effects. The book is a useful compilation from the author's magazine contributions of five or six years past. (Boston and New York: Houghton, Mifflin Company, $1.50.)

BOOKS RECEIVED

"Isles in Summer Seas (Beautiful Bermuda)," by J. Law Redmond, with 100 illustrations by J. Hodson Redman; a volume of mingled description and light narrative, illustrated with small but decidedly able drawings. (New York: G. W. Dillingham Company, $1.50 net.)

"Coon-Can," by W. Dalton, a tiny handbook of a game at cards. (Philadelphia: J. B. Lippincott Company, 50 cents.)

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Made by the GOTHAM SILK MFG. CO. and sold in New York exclusively at the

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Also may be purchased at the best stores in other cities

The
SCHWARTZ CORSET

Elastic Silk Web; no opening or bones in front or back. For slender figures to slip on.

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Pamilla Cotton

The

Satisfactory Weave

STYLE—DURABILITY—VARIETY

You will be well dressed on any boat if you wear frocks of Pamilla Cotton. It will hold its own in the sun and salt air, and you will always look fresh and cool. People get tired of seeing only white in summer. Pamilla Cotton comes in thirty-six different designs.

With a Vogue pattern, or any other, you can make either of these designs in a day. The materials need not cost more than five dollars. Pamilla Cotton adapts itself to the new styles because of its width—36 inches, and you must not wear a skirt of many seams this season. The soft, thin, and wonderful texture requires little trimming.

If your dealer cannot supply you, we want to send samples.

PACIFIC MILLS

Lawrence, Mass.

Largest Manufacturers of Cotton Dress Fabrics in the World

LACE TRAILS THROUGH EUROPE

(*Continued from page 39*)

This collar of Brussels lace was made underground lest the dry air break the fragile threads

air causes the fragile strands to break. It is the fineness of the thread which renders the real Brussels—*vrai réseau*, in Flanders called *droschel*—so costly. This *réseau*, or foundation, is made in two ways, the "bride" by hand with the needle, and on the pillow. The needle-ground lace is three times as expensive as the pillow lace. There are two kinds of flowers also—those which are made with the needle, called *point à l'aiguille*, and those made on the pillow, called *point plat*. All the best flowers are made in Brussels, where a perfection has been attained in their relief which is unequaled in the neighboring villages, or at Hainault. The laces made at Hainault are soiled by the hands of the lace-makers, and when finished have a yellowish cast. To obviate this, the work-women place the laces in packets of white lead and beat them with the hands. This causes them, however, to turn black when laid away in trunks or wardrobes with flannel or other woolen which has been bleached with sulphur. Even a perfume bottle or sea air will produce the same disagreeable change.

The term *"point d'Angleterre,"* or English point, has a curious history which deserves mention in speaking of Brussels lace. In 1662 the English Parliament, alarmed at the sums of money expended on foreign point, and anxious to protect the so-called English point lace, passed an act prohibiting the importation of all foreign laces. The English lace merchants were dismayed, for a great deal of Brussels point was required at the brilliant court of Charles II, and so they invited the Flemish lace-makers to settle in England, there to establish the manufacture of their lace. The scheme proved impracticable, as England could not produce the necessary flax, and the lace was therefore of an inferior quality. The merchants then had recourse to the historic system of smuggling. With large capital, they bought up the choice laces of the Brussels market and smuggled them into England, where they were sold under the name of *"point d'Angleterre."*

Brussels was the favored lace of the Court of the First Empire. In 1816 a famous Brussels veil was presented by the city to the Empress Josephine. When Napoleon and the Empress Marie Louise made their first public entry into the Belgian capital, they gave large orders for some of the richest point, which they desired as a gift to the Pope, and the city offered a curtain of great beauty to the Empress. It was made of Brussels point, with designs emblematic of the birth of the King of Rome; cupids supported the drapery of the cradle.

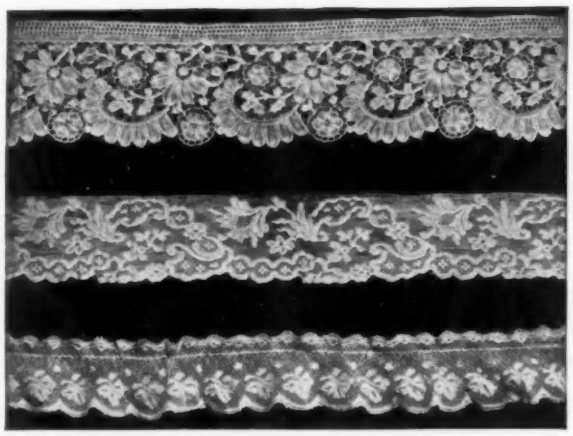
THE LACE OF MALINES

The next town of our journey was Malines, which is but the French word for the Flemish Mechlin; the lace made there is sometimes called by one, and sometimes by the other term. Besides being famous for its beautiful laces, Malines is an interesting old town, full of tradition. The lace which has made the town famous is one of the prettiest varieties. It is made in one piece on a pillow, and its distinctive feature is a flat, silk thread which outlines the pattern and gives the lace the character of embroidery. For some time there was very little of this lace manufactured, but it is now becoming more fashionable again. The earliest Mechlin has the *points d'esprit*, and is very rare. It is difficult to trace the origin of this lace, for, previous to 1665, Flemish laces, with one or two exceptions, were known to the commercial world as Malines. In the memoirs of Marion de l'Orme, Ann of Austria, Queen of France, is described as having worn a veil *en frizette de Malines*. It was a favorite lace of Queen Ann, also of Queen Charlotte, and of Napoleon, who seemed to find time to inform himself about everything. Upon first seeing the high Gothic tracery of the Cathedral spire of Antwerp he exclaimed, "It is like the lace of Malines."

Originally the lace of Antwerp, often made without ground, *dentelle sans fond*, was fabricated for special exportation to the Spanish Indies, where the Gothic taste continued in favor until a very late period. Upon the cessation of demands from this Spanish market, Antwerp lace would have disappeared had it not been for the attachment of the old ladies of the city to a certain pattern which they have worn on their caps for countless generations, and which is generally known by the name of potlace or *potten cant*.

Brussels, Mechlin, Antwerp, Bruges—so runs the lace itinerary. Our car carried

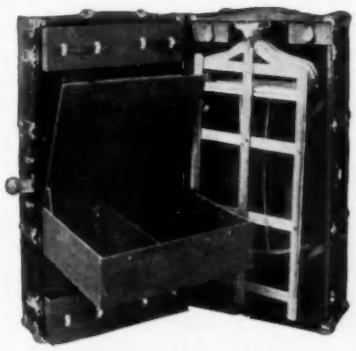
(*Continued on page 90*)



The topmost lace, now called "duchess," is made in the quiet doorways of Bruges; the second is a Mechlin pillow lace; the third, a Valenciennes, has its birthplace in Ypres

The Week-End Trunk

All the conveniences of a wardrobe trunk in the small and serviceable size of a steamer trunk. This Newton Trunk holds from five to seven dresses or suits in its wardrobe compartment. The drawers pull out and swing forward, so that each one has very large capacity. All drawers are strongly reinforced.



Size: Length 45 in. Width 22 in. Height 14 in. Price $30 to $90.

This Newton Trunk is so compact and convenient that it is serviceable for any occasion. It is easily carried on the motor car, can be slipped under the birth when not in use, and altogether is indispensable for week-end visits. Be sure that you specify the name Newton and make sure that you are getting a real Newton Trunk.

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Our new booklet pictures and describes all the charms of both the present hotel and the magnificent new million dollar GREENBRIER, which opens this autumn. Describes the wonderful new Bath House with its complete system of Medicinal Baths, that has made possible "A European Cure without going to Europe." For every modern convenience, perfect service and delicious Southern cooking, come to White Sulphur. Easily accessible. Through sleeping cars from all points East and West. On the main line of the C. & O.

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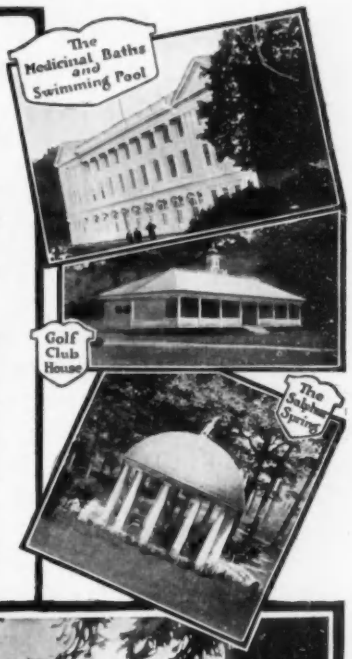

Exercise The Muscles of **Your Face**

And Restore Youthful Expression and Beauty

When the skin and muscles of the face lose their elasticity, the face sags all out of shape, nose to mouth lines, lines about eyes, mouth and forehead, and double chin appear, and tissues become flabby. The skin of the neck looks withered and yellow and deep lines form.

My system of facial exercises, by restoring elasticity to the skin and muscles, removes and prevents these marks of age. It is equally valuable for too thin or too plump face or neck. Massage, vibratory, electrical and other external treatments *cannot* exercise even the superficial muscles well and they *cannot* exercise the deeper muscles at all. These deep muscles *must* be exercised to restore or preserve youthful appearance.

My new booklet "FACIAL EXERCISE," fully describes my system. It tells how young women may enhance and preserve and how mature women may restore facial charm. No one is too old to benefit. Write for my book to-day—FREE.

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A fascinating corsage sachet, specially designed for lovers of the matchless Mary Garden fragrance.

A flat butterfly bow of soft satin ribbon, the padded loops freely perfumed with Mary Garden Sachet Powder.

It creates about the wearer waves of clinging sweetness indescribably alluring.

In several dainty colors, packed in box of Mary Garden red. Each 50c.

Mary Garden Roses—gorgeous, fragrant, fadeless things of satin, with stem and foliage—each $1.00.

MARY GARDEN TALCUM POWDER

almost soft and fine enough for a face powder. Exquisitely conveying the wonderful Mary Garden fragrance. In handsome glass jar with patent sifter top—carton of Mary Garden red, for packing. 50c.

For sale in all high-class toilet goods departments.

Send 15c in stamps to Dept S., Riker & Hegeman Co., 162 W. 34th St., N. Y. C., for generous sample of Mary Garden Perfume.

V. RIGAUD, 16 Rue De La Paix—Paris

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The Duchess of Marlborough Recommends

Mrs MASON'S Old English HAIR TONIC

This is the Hair Tonic used by Kate Seaton Mason, the noted English Hair Specialist in treating the hair of the Vanderbilt family, Duchess of Marlborough, Mme. Melba and the leading society women of New York, London and Paris, who testify to its superiority for thin, falling, weak, brittle, splitting and dead-looking, lusterless hair.

Mrs. Mason's Old English
SHAMPOO CREAM

Makes Hair Look Twice as Thick as It Really Is—Soft, Fluffy, Lustrous. This pure antiseptic shampoo, made from tonic, cleansing herbs is unequalled to cleanse and invigorate the hair and scalp, remove dandruff, dust, excess oil, irritation, and together with the Hair Tonic makes a complete treatment that insures perfect hair and scalp health.

Hair Tonic, $1.00. Shampoo Cream, 25c a tube—enough for several shampoos.

At Drug & Dept. Stores, or sent postpaid.

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And none of us ever had such a delightful surprise—you couldn't fancy without being here how there could be so much that is big and grand, and so much that is softly lovely in any one region of the world.

We slipped away on that de Luxe

Rocky Mountain Limited

— every morning from Chicago to Denver, Colorado Springs and Pueblo —

the kind of train that first makes you glad you're going and then glad you went that way. Think of this magic transformation in a day! That's a rhyme, but the whole affair—dining car, music, observation car, books and beds—was as smooth and pleasant as a poem.

"The Colorado Flyer"

every morning from St. Louis, and other splendidly equipped, fast daily trains via Rock Island Lines from Chicago, St. Louis, Kansas City, St. Joseph, Omaha and Memphis for Colorado, Yellowstone Park and the Pacific Coast.

Low Fares Daily June 1st to September 30th

"Little Journeys in Colorado" and "Under the Turquoise Sky" are two books which make the way clear. Let me send them to you. L. M. Allen, Pass. Traff. Mgr., 3 La Salle Station, Chicago, Ill.

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"The Summer Paradise"

It illustrates and gives you full information regarding those gems of American resorts: *Saratoga Springs, Lake George, Westport, Elizabethtown, Essex, Schroon Lake, Lake Champlain, Cliff Haven, Lake Placid, Saranac Lake, Cooperstown, Sharon Springs.* All of these and scores of other charming places in this cool resort region suggest an infinite variety of happy vacation possibilities. "A Summer Paradise," illustrated and full of definite information sent for 6c postage by

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Always the Shortest, Quickest and Best Line between New York and Montreal, The Highway to Canada's Famous Resorts

Door Knockers de Luxe

$1.50 each

These real Limerick Knockers are made in a variety of quaint Gothic and genuine Colonial and Queen Anne designs. They make a dainty finishing touch for any door inside your house.

J. ARTHUR LIMERICK CO.

Howard Street and Park Avenue Baltimore, Md.

IF YOU PAY $5.00 OR MORE FOR A CORSET YOU DO NOT GET YOUR MONEY'S WORTH, UNLESS IT IS BONED WITH WALOHN

THE GENUINE HAS "WALOHN" STAMPED ON EVERY STRIP

FOR FREE SAMPLES AND REASONS WHY ADDRESS WALOHN MANUFACTURING CO. 31 UNION SQUARE, N.Y. CITY

LACE TRAILS THROUGH EUROPE

(*Continued from page 88*)

us swiftly over the fields once laid waste by the soldiers of the Duke of Alva, and into the picturesque town of Bruges, so called from the numerous bridges built across the canals which intersect the town. Of all the cities of Belgium this one has best preserved its medieval character.

The entrance to the tower is through a quaint court of the Hôtel de Ville, a beautiful Gothic structure. Indeed, there is about the town an air of past elegance which recalls a story of Johanna of Navarre. When, with her husband, King Philip le Bel, she visited Bruges and beheld the sumptuous costumes of the women, she exclaimed: "I imagined myself alone to be Queen, but I see thousands of persons here whose attire vies with my own."

At the Gruot House Mansion, next the river, there is one of the best collections of lace to be found anywhere in the world; old Flemish, Brussels, Mechlin, Duchess, Valenciennes—all are beautifully displayed. The collection was given to the town by Baroness Liedts, and her bust adorns one of the rooms. Lace is made everywhere at Bruges. In every quiet corner-seat and old doorway one sees women making some sort of lace, be it only a cheap torchon. The so-called *guipure de Flandre,* made in Bruges in *point plat,* is now in great favor, but it is coarse and inferior to the best Honiton. Duchess lace is the modern name for Bruges, which is a bobbin lace of fine quality in which the sprigs are united by "brides."

A CALL UPON ROYALTY

Most of the best Valenciennes is made now at Ypres, another objective of our journey. One no longer questions why such lace is so valuable when one realizes that it takes a lace-maker, working twelve hours a day, a week to produce one-third of an inch. At such a rate it would take twelve years to complete seven meters, and the daily earnings of the worker would average two or three francs. It is not, therefore, surprising that this lace is priced at eighty pounds per meter. It is fortunate for Belgium that its young Queen, born the Princess Elizabeth of Bavaria, is so fond of lace, and is so intelligent a judge of its merits.

Toward the end of the journey it was our delightful privilege to accompany H. R. H., the Infanta, to the attractive and unusual palace at Ostend of Their Majesties, the King and Queen of Belgium. Nothing could have been more cordial and graceful than the welcome which was accorded by the King to his aunt, the Infanta.

THE JOURNEY'S END

Before returning to Paris, we stopped to see the making of the far-famed Chantilly, the lace of which our grandmothers' shawls were made. In the first years of the manufacture of Chantilly lace, the silk used was in the natural color, écru, and the laces were called "blondes." In no other place than Chantilly are blonde laces now manufactured which are so pure a white or so perfect in workmanship. It is a curious thing that not all women can work at white lace. In France those who have what is termed *"haleing grasse"* are obliged to confine their work to black. The lace-makers prefer to do their work in the summer, in the open air, but many times in winter they also work in the lofts over their cow houses, where the heat of the animals makes it possible for them to dispense with a fire and its accompanying smoke.

The METAMORPHOSIS *of* MANILA

(*Continued from page 46*)

The old Luneta of Spanish days—where at dusk band concerts are always held—is being turned into a mausoleum for the native patriot, José Rizal. As far as possible, the old walls and the picturesque features of ancient times have been preserved, but careful sanitary inspection, under the management of a capable board of health, has made Manila the most healthful city of the orient, practically free from contagious disease. The new Government Hospital, with its efficient specialists and trained nurses, is the largest and best equipped hospital in the Far East.

MANILA THE MODERN

Manila is in every way a modern city. There are electric lights, street railways, telephones, cold storage and ice plants, Normal schools, and universities. Roadways have been laid, new reservoirs constructed, and an entirely new sewerage system established. Automobiles puff and whiz everywhere, and in no city in the world is the number of horses and vehicles per capita so great.

Forty-two of the largest steamers plying the orient seas will make Manila a regular port of call next year, and piers have been constructed with docking facilities for ships as large as the twenty-five-thousand-ton *Cleveland.*

On the reclaimed land of the new Luneta, facing the Bay, the handsome new Army and Navy Club stands imposingly, and beside it the smaller, but no less attractive, Elks' Club. Then, across a wide, grassy stretch is the masterpiece of American occupation—the new million-and-a-half-peso hotel. There is no other hotel to compare with it in that part of the world. The simple, dignified architecture exactly suits the tropical scenery, and the building is arranged with every convenience. The attractiveness of stopping-quarters here draws tourists from all parts of the world.

Socially, the life of Manila is superlatively gay. Army, Navy, and civilian circles unite to make life there entertaining. In the season, from November until March, it is hard to choose among the plethora of dinners, dances, card parties, and receptions, and there is an element of tropical picturesqueness in all the entertainments which may be found in no other American possession. All festivities are held practically out of doors, for because of the sliding windows houses can be opened until the whole structure is really a series of verandas.

Besides the many entertainments given by the various clubs in Manila there are also the polo games and gymkanas which are frequently held at the Polo Club at Pasay. Of a late afternoon, just as the sun is setting over by Mariveles in a flaming glory of crimson, gold, and purple, it would be difficult to find a more lovely spot than the Polo Club. After the gymkanas, tea is served at small tables on the lawn which faces the sea and under the vine-wreathed pergolas. Long chains of Japanese lanterns glimmer palely as the night falls swiftly, for there is no twilight in the tropics. The big, golden moon rises over the palm-bordered sea, where at moontime the waves are crested with phosphorescence like liquid opal. The air is heavily sweet with *dama de la noche,* myriads of fireflies flicker among the widespreading trees, and the soft strains of a native, stringed orchestra float through the quiet air.

MRS. WILLIAM HART ANDERSON.

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Sample Shoe Co.

WHITE BUCKSKIN
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Cuban covered heel light but firm sole $4.50

White Nubuck same style - - $3.85

White Nubuck 14 Button or Lace welted sole Cuban heel. $3.50

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SATIN PUMP, Turn Sole 2 inch Louis XV Heel. $3.00

We carry in stock a complete line of the above in Black, Blue, Pink, White, Silver Gray, Gold, Emerald Green, Nile Green, Lavender, Yellow and American Beauty.

Rosettes to match 50c. additional.

An extra charge of fifty cents for slippers made to order from sample of the material to match your gown.

Silk hosiery to match at 95c. and $1.50

Mail orders promptly filled

Many wonderful Bargains in Sample Shoes at 25% to 40% less than regular prices.

Send for New Spring and Summer Catalogue V.

404-406 Sixth Ave., N. Y.
Between 24th and 25th Sts.

L. M. HIRSCH
Sample Shoe Co.

Anywhere You Go This Summer

You will find a dealer with Whitman's Chocolates and Confections. He has the unique Sampler—choicest of holiday sweets. Generous assortments from ten famous Whitman's packages. Look for the Whitman agency near you.

If no Whitman agency is convenient, we will send the Sampler direct by mail on receipt of $1.00

A postcard request, with mention of this paper, will bring our "List of Good Things" by return mail.

STEPHEN F. WHITMAN & SON, Inc., Philadelphia

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MOURNING SPECIALTY HOUSE

Hats, Gowns, Waists, Veils, Neckwear

The Only House in New York Catering Exclusively to This Class of Trade

Strictly high class. No competition, as our designs are our own, and materials our own importation.

Our Best Models in Black Reproduced in White

New Location
Crocker Building, 375 Fifth Ave. at 35th St.

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The J. V. H. Shirt Waist
"Tailored to order"

The wearer of a shirtwaist of unimpeachable fit, finish and materials, is usually so comfortable and cool on a summer day, as to awaken the envy of less fortunate sisters who have not discovered the secret.

The J. V. H. tailored-to-measure shirtwaist is the secret.

The model illustrated is made of Madras or Linen of finest quality. Waist has yoke across the back. The slightly mannish effect is secured by the clever cut of sleeves. The soft collar and turned-back cuffs, fastened with pink links to match buttons, complete this most satisfactory and fully guaranteed waist. Price Madras, $6.50; Linen $7.50.

Many other beautiful models from $3.50 upward. Send for samples.

Julia V. Helmer
505 E Snow Building, Syracuse, N.Y.

OLD WILLOWS

Made into French Plume Fancy or Hat Band or Band and Stick-up Effect—only **$1.50.** For dyeing 75c extra. Send sample of color—I guarantee to match.

I prepay all charges and refund money if not satisfied. I clean, curl and repair all Feathers, Paradise and Aigrettes. Write for other information and illustrated circular.

H. HERZBERG
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GREAT BEAR
Spring Water

Its Purity has made it famous

Wedding INVITATIONS, ANNOUNCEMENTS **Visiting Cards** and **Stamped Stationery.** Correct Styles from an Elegant Shop at **Moderate Prices.** Samples upon request.

LYCETT, 317 N. Charles St., Baltimore, Md.

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MENTONNIERE
(CHIN SUPPORTER)

A marvelous patented French invention—the one device which will positively prevent or overcome the double chin, the drooping mouth, the lines about the nose and mouth and the wilted throat. It also insures proper normal breathing and prevents throat affections caused by mouth breathing.

It is made of a special knitted fabric, both comfortable and durable, and *has no rubber to overheat, wilt, shrivel or wrinkle the skin.* It is the one Chin Supporter which always holds securely to the head.

MIRO-DENA
POUDRE LIQUIFIÉE

An incomparable preparation that gives a delicately clear and velvety whiteness to the face, neck and arms. More lasting than powder, and an invaluable adjunct for the day or the evening toilet.

MIRO-DENA
ROUGE VÉGÉTAL

A wonderful vegetable rouge which produces a blood coloring so perfectly true to nature as to absolutely defy detection. Shades for Brunette and Blonde.

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Procurable at high-class Toilet Goods Departments and Drug Stores. Pamphlets mailed upon application.

MIRO-DENA CIE.
373 Fourth Avenue, New York

LOVELY FROCKS FOR THE TOURIST

What is more welcome than the sight of a fresh summer dress on arriving at the hotel after a long, dusty trip on train and auto, or perhaps after days of rolling on the Ocean steamer?

Our models this season comprise many novelties in style. The soft cotton crepe in white or colors, combinations of plain and Pompadour crepe voiles as well as smart blouses for wear with tailored suit and separate skirt as well as coats and suits in all materials.

Send for special folder "V"

Summer Clearance Sale

NOW IN PROGRESS

1718—Lovely poissoniere effect of striped crepe voile in pink or blue with revers of cobweb lace. *Value* $35.00..... **Special price, 19.75**

1753—Quaint combination of white striped voile with Pompadour figured voile, net vest. *Value* $15.75..... **Special price, 9.85**

515—Summer blouse silk striped cotton crepe voile. Collar embroidered in Oriental colors. *Value* $6.50..... **Special price, 4.85**

2326—Jaunty trotting skirt of white crash linen. Made with front opening and plaits hem. *Value* $6.95..... **Special price, 4.95**

Also a full line of negligees, gowns and traveling robes at proportionate reductions.

Mail orders receive the same careful personal attention given to patrons in our salesrooms.

Lane Bryant **25 West 38th St. New York**

Ask for Catalog "VM" if interested in MATERNITY DRESSES

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A New York Philanthropic Association Converts Blind Women Into Leaders of the Blind, and Mere Dependents Into Valuable Members of Society

EIGHT years ago, when the New York Association for the Blind became a social factor, those people of Greater New York who were blind from birth, and even the more unfortunate who lost their sight after realizing the supreme value of it, were condemned to spend their lives in darkness unrelieved by interests of any kind. Into a situation as cruel as it was economically useless came Miss Winifred Holt, who, in less than a decade, has revolutionized conditions for thousands of the blind throughout the state.

Besides furnishing an interest which brings hope and happiness to the blind, this humane revolution, initiated by Miss Holt, gives them as well an honorable, economic independence. The work of the Association is characterized by its adaptability to the special needs of the individual, and no phase of it better shows this quality than that of the home teaching which is conducted principally by a regular staff of three women and two men, who are themselves blind. These teachers meet every phase of discouragement and the inertia born of neglect and idleness, with efforts to develop hope, energy, and at least some degree of skill in the industrial arts adapted to the blind.

INDUSTRIAL OPPORTUNITIES

The industry selected in each case is the one for which the individual is best fitted, and he is encouraged by the opportunities offered him for disposing of his work in the salesroom of the Association. The prospect of receiving a monetary return is in all cases encouraging, and in many it is most necessary. But for the chances offered them by the Association, many blind people who now earn a living for themselves would be dependent upon relatives or upon the community. For those who are prevented from engaging in wage-earning pursuits by other physical defects in addition to blindness, the friendly visitor provides diversions which serve to lighten the long, dreary hours of the day.

The home work performed by the visiting teachers is supplemented by that of the Social Service Committee which provides for all the needs of those who require more than is offered by the teachers, the workshop, or the clubs and classes of the Association. This Committee cares especially for the feeble-minded, and for those who are in prisons or homes of detention.

DIVISION OF WOMEN'S WORK

Among the many and varied activities of the Association the division of woman's work is especially interesting. Their products include attractively woven draperies, mats, and pillows designed for summer houses and porches, and others suitable for city houses. The weaving, which is done in an entirely professional manner, is the work of a blind girl who threads her loom—sometimes with as many as four hundred threads—prepares her own material, fastens it to the shuttle, and weaves the article according to pattern. The only assistance given her is in the selection of colors and design. Orders are taken for curtains, portières, mats, and so forth, in any preferred color, and the workmanship is always of the best. There are few households where use can not be found for these attractive products of the loom, and no easier method could be devised of helping the blind and at the same time encouraging the philanthropists who are interested in them, than the purchase of these articles. Lace-making, plain sewing, and basketry, including raffia and willow work, are other forms of industrial work done by the protégés of the Association. Every piece of a large and varied collection of knitted and crocheted articles, for the most part made in the homes, is marked by good taste and skilful workmanship.

SPECIAL PROFESSIONS

Cooking is a branch of the home teaching which brings a beneficial change into the lives of blind women who, either from choice or necessity, remain in their homes. Not only do the blind become adept in the art of cooking, but the practical knowledge which they gain often changes their status from that of a tolerated dependent to that of a valued member of the ménage.

The accomplishments of the blind are surprising to those who do not know much of their lives. For example, blind girls become accomplished stenographers, and compare favorably in speed and accuracy with those not so handicapped. All the stenographers at the headquarters of the Association are sightless. Massage also is a profession in which the blind excel, and the Association can furnish skilful operators of either sex.

Children, as well as adults, are cared for by the Association. One of its most important services for little ones was in putting through the Legislature a bill which included blind children in the compulsory education act. Besides educational classes, the Association provides abundant opportunities for sport and recreation. The Boy Scouts and the Camp Fire Girls are represented among their charges.

HEADQUARTERS OF THE ASSOCIATION

The Lighthouse, the headquarters of the Association, is known as the first model settlement house for the blind. It is a four-story building containing, besides the classrooms, a roof-garden, a swimming-pool, baths, a restaurant, a library, a museum, and a gymnasium.

In addition to the new, commodious, and well-equipped headquarters, the Association has a fine house and estate at Cornwall-on-the-Hudson, the gift of Mrs. Hardy, which was first opened a year ago as a recreation center for the blind. Every year a large number of men, women, and children were benefited by a two weeks' rest at this lovely retreat, and an industrial exhibit, held during the season, serves to reveal to the local public the achievements of the blind. This form of publicity is very desirable, as it not only benefits the exhibitors, but suggests to many an onlooker methods by which other groups of individuals may be helped.

Another building belonging to the Association is the Bourne Workshop for Blind Men, donated by Miss Emily Bourne. This is a fireproof structure with provisions for a restaurant, baths, and a roof-garden.

The principal officers of the New York Association for the Blind are: President, Dr. John H. Finley; Vice-Presidents, Miss Helen Keller, Dr. F. Park Lewis; Honorary Vice-Presidents, Mr. John Shaw Billings, Mr. Robert W. deForest; Treasurer, Mr. Thomas B. Clarke; Secretary, Miss Winifred Holt.

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PIANOS

The **tone, touch** and **magnificent wearing** qualities of the **VOSE** Piano are explained by the exclusive patented features, the **high-grade material and superb workmanship** that enter into their construction. The **VOSE** is an ideal Piano for the home. Over 70,000 sold. Delivered in the United States free of charge. **Satisfaction guaranteed.** Liberal allowance for old pianos and time payments accepted.

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Cooking Utensils and Moulds of every description, Metal and Fireproof Porcelain

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Kitchen and Laundry Furniture, House-Cleaning Materials, Brushes, Dusters, Carpet Sweepers, Vacuum Cleaners, etc.

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Best Quality Only

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Florida Water

"THE UNIVERSAL PERFUME"

In World-wide Use for Over a Century

PROBABLY your grandmother used it; surely your mother does. Possibly you use it yourself, and know how cooling and refreshing it is in the Bath and Basin, how reviving on the Handkerchief, how truly indispensable in the Bath-room and on the Dressing-table. If you do not, try it and see what you are missing. ::

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Sample size mailed for six cents in stamps. Ask for our booklet, "Beauty and Health."

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made by Miss North and known for their flavor and purity, uniquely put up, are on sale at leading grocers. They are made by clean people in a sanitary kitchen and are

APPETIZING AND DELICIOUS

Jams and Marmalades in Globe Jars
Clover Honey gathered by the bees when the fields were white with clover, **11 oz. Jars**
Cowbell-Shaped Glasses filled with delicious Currant, Quince, Grape Jelly, etc.

Orders by mail promptly filled
Write for my illustrated folder describing these and other goods
MISS ELLEN H. NORTH, GENESEO, NEW YORK

Correct Silence Cloth

Saves Table, Linen, China

Be sure to ask for

Knitted Table Padding

Soft Thick Firm Durable

The soft cotton strands firmly knitted combine a smooth, yielding surface with strength. Does not grow hard with cleansing as others do.

If your dealer does not have it, send us his name. ***BOOKLET FREE***

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Don't be a drudge in a hot kitchen. Iron with the **Princess** on the shady back porch or in coolest room of the house. No waiting for irons to heat, no chasing back and forth between stove and ironing board. The **Princess** maintains a steady, even heat, enabling you to do *better* work in *less* time, and with *less* effort.

THE PRINCESS ELECTRIC FLAT IRON

is triple nickel polished; extra long cord. Stays hot on wet clothes and does the finest work. Supplied with attractive metal stand.

Guaranteed for a Lifetime

Insist on the **Princess.** If your dealer hasn't it, send us $3.25 and we will forward one by prepaid Parcels Post. Get one now. Keep it 10 days and if you're not more than pleased, we'll refund every cent.

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Write today for complete descriptive booklet

Susanna Cocroft's Facial Culture

(Physical Culture for the Face)

Seven years of study and experiment have enabled me to perfect my Facial Culture system. It does for the face what my Physical Culture has done for the figures of nearly 60,000 women. The skin of your face and throat should be as clear and unblemished as the skin of your body. My Facial Culture system restores the muscles, blood vessels and nerves of the face and neck to their natural condition and brings to your skin the health and youth that is yours.—**Susanna Cocroft.**

Make Your Own Room Your Beauty Parlor

Six to ten minutes a day of Susanna Cocroft's Facial Culture exercises in your own home will help you to accomplish more than by massage for an hour a day in a beauty parlor. These few minutes each day before your own mirror will enable you to devote the time taken up going to and from beauty parlors and spent in them to your social life—and will make you happy because of the restored facial charm that is yours. If you look older than you should it is because you are not co-operating with Nature.

The thousands of women who know Miss Cocroft's international reputation as a restorer of health and youth will not only be glad to hear of this new department in her work but will also be immediately confident that it will produce precisely the results promised.

You are as Young and Happy as You Look

And you can look as young and happy as you should be. Susanna Cocroft's Facial Culture overcomes tired eyes, wrinkles about them, pouches beneath them, crow's feet, drooping mouth corners, hard lines from nostrils to lips; thin, tight lips; colorless, drawn lips; sallow, freckled or discolored skin, and all the needless imperfections which add years to your looks. Follow Miss Cocroft's Facial Culture instructions, simple as they are, faithfully, and you will be delighted with the results.

Write Today for Full Information

Because Miss Cocroft must continue to give her personal supervision to her Physical Culture instructions, her Facial Culture system will be in the hands of Misses Grace L. Ballack and Mildred A. Albee, who have been associated with her for years, adequately qualifying them to direct this department.

At all times, however, Miss Cocroft's valuable advice will be available to you. Write today—now—for further particulars and for the names of those who have followed Susanna Cocroft's Facial Culture course and are glad they did.

Write at once and satisfy yourself completely before beginning. Write to

Grace-Mildred Culture Course
624 Michigan Avenue Dept. 1 CHICAGO

Why?

Dr. DYS' SACHETS de TOILETTE

Simply because the celebrated

POUDRE de TOILETTE
du DR. DYS

long acknowledged a necessity in every elite boudoir on the Continent, is daily gaining favor in this country. This is why V. DARSY has decided to dispose of a number of half pound boxes at the introductory price of

ONLY ONE DOLLAR PER BOX
Or a pound box for $1.75

Dr. Dys' POUDRE de TOILETTE differs from other powders in that it is made entirely from the pure

Atoms of Rice Blossoms

and is free from all foreign matter; this makes it unusually soft, smooth and velvety. Use this Poudre just like talcum, for the body—but, Ah, what a delightful change in results! Perfumed with purest violet.

ORDER BY MAIL—OR CALL

V. DARSY
14 West 47th St. Dept. "V"
AT FIFTH AVE. NEW YORK

Booklet mailed free.

On Her DRESSING-TABLE

An old English firm which manufactures its preparations in Paris is now having them sold in New York exclusively by a well-known importer. Though all the products of this firm are of equal excellence, there is one which might be called the specialty of the house. It is a fluid which has much the same qualities as a cream, for it is said to soften and smooth out the skin, and sooth irritations which at this time of year are frequently caused by change of climate and sea baths. Men, too, will find it a sovereign balm after shaving. The price per bottle is $1.50.

To use in conjunction with this preparation is an oval of soap that possesses the same softening qualities as the fluid. It is delicately perfumed. Each cake costs $1.30.

For the ephemeral beautifying of the skin there is a very fine powder which is said to contain no chemical ingredients. When applied it is almost invisible, and adheres to the skin without the use of a finishing cream. Put up in its triangular box, in three different tints—white, rose, and brunette—it costs $1.25. A wash for whitening the skin, which really can be used in place of make-up, is sold in bottles for $1.25 each. As flesh tones differ, it may be obtained in white, flesh, or brunette tints. A salve that at once smoothes roughened lips and brings out their natural color with none of the artificial appearance of rouge, is offered in a small, cut-glass jar, prettily tied with ribbon, for $1.

The bath salts of this series make a refreshing adjunct to the toilet. This preparation is perfumed with vervain, and sold at $1.20 a bottle.

NEW PERFUMES IN NEW BOTTLES

Much might be said of the charm and excellence of the perfumes of this same house, but suffice it to mention their latest and most attractive creations. One is a combination of extracts that baffles description. Both the bottle and the box which holds it are works of art. The former is flask-shaped, and on one of its translucent green sides stands in relief a vista of the Champs Élysées with the Arc de Triomphe at its focal point, and on the other side is the Moulin Rouge. Foliage, picked out in green-gold, droops from the neck of the bottle, which is encircled with old-gold tasseled cords. The stopper is a shield holding the insignia of the drama. The box is covered with a changeable mauve and gold silk. On the top of the box a line of red cord surrounds the charming, signed drawing by a famous French artist. Price, $9.

Another descriptive name is given a less heavy perfume that is poured into a cylindrical glass bottle which, when capped with its brass top, has the exact appearance of a cartridge. Price, $7.95. A pretty verbal adaptation of an aviation term surmounted by a dirigible is the up-to-date label for another essence put up in a bottle shaped like a terminal. The odor is rather faint, but far from evanescent. Price, $4.50. The nasturtium is the foundation for a fourth variety. It is held in a cleverly cut glass bottle and is prettily labeled with the painted flowers. Price, $5.50.

The violet perfume made by this house is especially worth while, for it, like all the other extracts, is the concentrated essence made exclusively from the flower. It has a clear, lasting odor that will stand the test of being used in an atomizer to freshen a room. For $7, a five-and-one-half-ounce bottle is obtained, encased in a dainty, violet-colored box.

APPROVED BY AN OPERA SINGER

For those who have a preference for the essence named after a certain grand opera singer have been designed two novelties perfumed with this lovely fragrance. One is a corsage sachet made up in the form of a bow of satin ribbon, the padded loops of which are freely sprinkled with sachet. A tiny gilt safety pin is attached to it. As these bows are developed in several different dainty colors, they would make a fragrant addition to the exquisite corset-covers that must now be worn beneath the fashionable, transparent blouse. Price for each bow, 50 cents.

The other novelty is a perfumed satin rose with green stem and foliage. The flower is of that brilliant shade of pinkish red most fancied by the singer, and named after her. Price, $1.

NEW TINTED POWDER

Several months ago the patrons of Madame Lucile, the well-known English dressmaker with establishments in London, Paris, and New York, observed on the tables in her dressing-rooms a mauve powder that was advised for use in the evening, as it produced under artificial light a wonderful effect of transparency. Fashionable Paris at once adopted the innovation, and now a similar powder can be had in New York from the firm that is offering the above described novelties. It is perfumed with the same extract, and also with that of another essence equally delightful though not so well known. But as mauve is generally more becoming to blondes than to brunettes, an ochre tint, producing the same effect, has been created for dark women. The powders named after the opera singer are put up in a red satin box that fastens with an envelope clasp, and costs $2. Perfumed with the second essence mentioned, these new powders cost $1 a box.

SUMMER STYLES

Established
Over 30 Years

Hand-Made

ADVANCED Summer Model—the last thought of the designer.

Choicest Materials carefully hand-shaped by master shoemakers to emphasize the natural beauty of the foot.

Frank Brothers

THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

We have no agencies—Our shoes are sold only in our own shops.

A Clear Complexion

is the natural desire of every woman. Take pains to properly care for your skin.

Maxine Elliott Toilet Soap

because of its purity and rare cleansing qualities is best fitted to aid you in the attainment of a perfect complexion.

Its lather is rich and refreshing, and its mildness a balm to the most delicate skin. Try it.

4 Cakes Free To acquaint you with the quality of Maxine Elliott Complexion. Soap, we will send you four 1½ oz. (sample size) cakes (complete assortment) on receipt of 10c in coin, postage stamps or parcel post stamps to pay for packing and postage.

Made in this Assortment:

Buttermilk and Roses
Buttermilk and Violets
Buttermilk and Glycerine
Buttermilk

For Sale by drug and department stores.

10 cents the cake — 50c the box of 6

Swift & Company, Chicago, Ill.

When You Come to New York This Summer

For reducing Double Chins, the Ganesh Chin Strap has a wonderful record of efficiency—$5.00 and $6.50. The Ganesh Forehead Strap removes all age lines $4. and $5.

visit Mrs. Adair's Salon. It is in the heart of the famous Fifth Ave. Shopping District and is open the year round. Take advantage of the opportunity to test the merits of

MRS. ADAIR'S FAMOUS STRAPPING MUSCLE TREATMENT

practiced nowhere else in the world; its efficacy is attested to by countless women both here and on the continent. It obliterates wrinkles, lines and hollows on the face, neck and shoulders, and is administered at Mrs. Adair's New York Salon by English experts who have been thoroughly trained in her London Salon. Conscientious practice of this treatment will restore a youthful contour. Single treatments, $2.50. Courses at a reduction. If unable to visit the salon write for Mrs. Adair's valuable home treatment booklet.

MRS. ADAIR

Will mail, upon receipt of price, and enclose specific directions for using, any of the following celebrated

GANESH PREPARATIONS

GANESH Eastern Balm Cream, $3, $1.50, 75c. Can be used for the most sensitive skin; unequaled as a face cleanser and skin food.

GANESH Diable Skin Tonic, $5, $2, 75c. Closes pores, strengthens and whitens skin; good for puffiness under the eyes.

GANESH Lily Sulphur Lotion, $2.50, $1.50. Beautifies the skin, removing redness, making skin white and firm.

BEAUTY BOXES, $35, $25, $5, containing every requisite for the tourist; compact, convenient to take in the auto.

GANESH Eastern Flower Bloom, $1. (From an Eastern flower); perfectly natural, and even good for the skin.

GANESH Eastern Balm Skin Food, $3, $1.50, 75c. Good for tender, dry skins; makes muscles firm, fills hollows.

GANESH Cream for Hands, $1.00. Makes skin soft and white.

Freckle Cream, $1.00. To be applied before retiring and left on all night.

557 Fifth Avenue, New York

Telephone 2839 Murray Hill

LONDON, 92 New Bond Street, W. PARIS, 5 rue Cambon

Le parfum exquis qui s'accorde avec la toilette exquise est Djer-Kiss.

—Kerkoff, Paris.

TRANSLATION: "The dainty perfume that harmonizes with the dainty toilet is Djer-Kiss."

"Djer-Kiss"

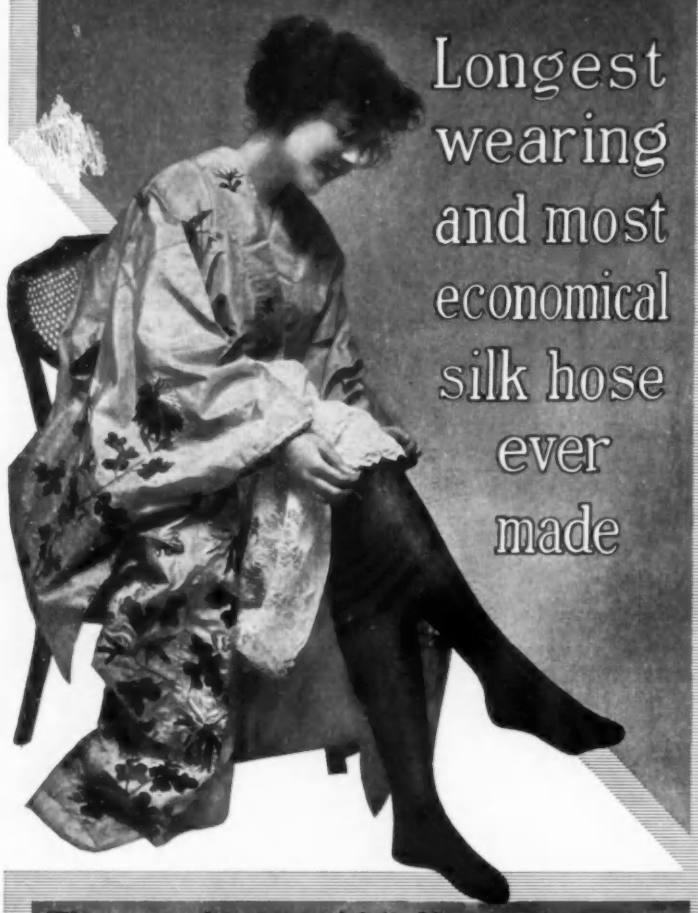
Djer-Kiss is made in Paris. Kerkoff produces this wonderful French odor in all the luxuries of the toilet table.

Djer-Kiss Perfume	Djer-Kiss Face Powder
Djer-Kiss Toilet Water	Djer-Kiss Talcum
Djer-Kiss Soap	Djer-Kiss Sachet

A sample of extract and face powder will be sent on receipt of 10c. Try them.

ALFRED H. SMITH CO.
Sole Importers
37 W. 33d Street, New York City

PHOENIX SILK HOSE



The everyday use of Silk Hose is no longer a subject for discussion—good dress demands it. But the enjoyment of that luxury without added expense, finds its only solution in Phoenix Silk Hose. It gives such extraordinary service that, bought by the box and worn daily, it really costs no more in the end than good cotton hose.

Phoenix Silk Hose is "the final word" in beauty of texture, shaping and fit. Made of the finest pure-dye thread silk obtainable, and not an atom of injurious "loading" or artificial "weighting". Because of its remarkable durability, no other Silk Hose ever produced, compares with it in economy.

IN DISTINCTIVE 4-PAIR BOXES

All correct colors and popular weights

Women's 75c., $1.00, 1.50, 2.00 Pair

Men's 50c., 75c., $1.00 Pair

At good Haberdashers, Dry Goods and Department Stores

"Made in America" by the
PHOENIX KNITTING WORKS, 246 Broadway, Milwaukee

The OLD ORDER UNDER *a* NEW NAME

The First Big Social Test of the New Administration, the White House Garden Party, Was Marked by All the Familiar Formalities of the Preceding Régimes

WHEN, at the end of Horse-Show week, Mrs. Woodrow Wilson sent out cards for a garden party to be given in the White House grounds, all Washington was interested to know in what manner it would be conducted. After the garden party all Washington was glad to know that nothing was changed from the usual order of White House garden parties. It was the first big social test of the new administration, and curious Capital femininity flocked to see what differences there were between this and other administrations.

It was on the topic of "ceremony" that Washington gently buzzed as the day of the entertainment drew near. It was rumored that the imposing row of military and naval aides would be dispensed with, and there was much talking to and fro in the Army and Navy set as to whether uniforms should be worn, and if so, what kind. Those of the Service who were accustomed to troop or foreign duty, and not to the social amenities of diplomatic life, gravely sought the War Department to find out what uniforms were proper, for it is etiquette to wear one kind of apparel when the President's name is on the invitation, and quite another kind when his name is omitted.

When the Tafts gave a garden party, Major Butt let it be known that white duck would be the proper uniform for the officers of the Army and Navy, but up until the day of the Wilson affair no word had gone out as to what was expected. Hence there were many inquiries made of the War Department, where members of the General Staff accommodatingly read out of a book of rules its instructions as to the correct apparel in which to bow to a President's wife between the hours of five and seven.

FAMILIAR FORMALITIES

When the guests passed through the east entrance into the grounds of the White House, they beheld evidences of all the familiar formalities of former administrations. The huge fountains were playing in a way strikingly reminiscent of Versailles on a gala Sunday, the red-coated Marine band was giving its familiar selections, and a double line of young aides saluted the guests as they walked from the cloak-room to the tree under which the President and Mrs. Wilson stood. There was much the same order of receiving as in other days. Major Spencer Costy stood first, bent forward to catch the name of each guest, and repeated it distinctly and very slowly, with a graciously strong southern accent. Then the President and his wife gave greeting. A happy greeting it was, too, leaving one with the same sense of personal contact that was a lovable quality of Mrs. Cleveland's greeting, a greeting which seemed to single each person out as someone especially pleasant to meet, someone to be especially smiled upon. At the long table where punch, ices, and sandwiches were served, the guests came upon the daughters of the White House, gowned in white and wearing rose-trimmed hats.

After seven o'clock the President and Mrs. Wilson mingled with the guests, and chatted here and there with old friends. There was nothing startling, nothing out of the usual in the order of the party. There was no attempt to make things different from such affairs in general, and Washington streamed homeward through the east entrance in a complacent mood. Washington liked the southern Democrats very much indeed!

THE CLIMAX OF HORSE-SHOW WEEK

The garden party was happily timed as the climax of Horse-Show week, during which the city was filled with strangers, especially southerners. During that week the public was much interested in the President's box—draped and flagged in red, white, and blue—the middle one in a row of green and white stalls. Some of the White House family appeared daily, and always they looked unselfconscious—even when the photographers perched themselves up like railbirds on the fence that separated the tan bark from the promenade, and clicked the cameras in rapid fire.

The public always knew when any member of the White House family was coming to the Horse Show, for the arrival was heralded by the appearance of the White House groom, a tall, well-set-up young mulatto who takes himself very seriously, indeed, and who has the haughty and ceremonious air of an Egyptian dragoman. It is his duty to look after the ladies of the White House, and he does it. He is dressed in a maroon livery and wears a tall, black silk hat which bears the insignia of his office, and on the side a red, white, and blue cockade. When Washington sees him it cranes its neck to see who from the White House will follow. He fills his office with a decorum and ceremony which adds quite a pictorial touch to even a prosaic occasion. When any one of the young Misses Wilson came to the Horse Show a way was made for her by the colored bodyguard, who stood at conspicuous attention by her box for her further commands.

THE DANCING SET

One of the ways in which the members of the President's family have pleased Washington is by their simplicity and frank enjoyment of the new dignities which are theirs.

There was a rumor among the young people of Washington that there would be little gaiety at the White House under the Democratic administration because the daughters did not, or would not, dance. On the contrary, they not only dance, but enter into it with all the abandon of youth, and all the inherited grace of southerners. Southerners are said to be born with dancing in their feet, and anecdotes in their mouths in lieu of silver spoons. At the first dance that Miss Eleanor Wilson attended, the men went about exclaiming that she danced better than any other young girl in Washington, and that her one-stepping was beyond reproach. At the Saturday night dinner dances at Chevy Chase—the Queen of Clubs, as its huge playing-card entrance panel announces it—Miss Eleanor Wilson can not go around even one side of the room with a single partner, so many are the claimants for part of a dance. This is not because she is the President's daughter. Washington, socially, cares little for that. It is because she "dances divinely" and has a winsome personality.

ANNE RITTENHOUSE.

OUTDOOR LIFE SUGGESTS

CUTICURA SOAP AND OINTMENT

As indispensable for sunburn, prickly heat, itchings, irritations, chafings, redness, roughness and bites and stings of insects. Baths with the Cuticura Soap and gentle anointings with Cuticura Ointment are most effective, agreeable and economical.

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.
☞Men who shave and shampoo with Cuticura Soap will find it best for skin and scalp.

Summer Home? Vacation?

Now is the time to decide where to go

But choose wisely the location

If you crave sight and sound of surf,
If you long for hills and woodlands,
If you yearn for quiet and pastoral surroundings,
If you desire lakes, brooks and quiet waters,

TRY LONG ISLAND

Send 10c. to the General Passenger Agent, Room 371, Pennsylvania Station, N. Y. for copy of book "Long Island Resorts."

LONG ISLAND
FALL TRIP

GRAND CRUISE TO THE WONDERFUL NORTH
12 DAYS $60.00 UP
Including Berth and Meals. Special Rates for June, Sept. and Oct., via the
RED CROSS LINE

The most novel, beautiful and delightful vacation cruise from New York; visiting **Halifax, Nova Scotia** and **St. John's, Newfoundland.**
SPLENDID FISHING AND HUNTING.
New specially built tourist steamships "**Stephano**" and "**Florizel,**" have every modern device for safety and comfort. Wonderful scenes in foreign America; splendid cuisine, orchestra. Sea sports. 7 days at sea, 5 days ashore. No hotel, no transfers.
Send now for booklet 113.
BOWRING & CO., 17 Battery Place, N. Y.
Or your tourist agent.

"SEEN *in the* SHOPS"

FOR twenty years Vogue's editors have been exploring the Fifth Avenue shops — selecting their best and newest offerings for illustration in "Seen in the Shops."

The offerings in the shops change from week to week; and the shops themselves have changed wonderfully since our quest began twenty years ago. To have read "Seen in the Shops" regularly is to have watched the shopping district move northward from Madison Square even beyond Thirty-fourth and Forty-second Streets; it is to have seen the Psyche knot and bustle of 1892 change into the pompadour and circular skirt of 1902, and again into the severely plain coiffure and boyish silhouette of 1913.

"Seen in the Shops" brings you each successive change in the modes; it keeps you always in touch with the smartest of smart shops. What it can do for women who live at a distance is suggested in this letter — which, by the way, is one of the letters already received in Vogue's Prize Contest, now open to all readers.

A VERMONT LETTER

"TWO years ago I came to this tiny village in the Vermont hills. I shall never forget the first time I went to the village stores! There were no shoes narrower than C; corsets and gloves were of unhuman makes; trimmings were none; even the pins weren't right. Yet I observed that the best people among the residents were as properly dressed as the members of the New York colony across the river. We talked it over; and the first and last word was—Vogue!"

"Seen in the Shops" is simply a pair of spectacles through which you can see the best offerings of the best shops in America.

And not only is this department helpful to women in far places, but to New York readers as well. They use it as a guide book to the shops. Before they set out on shopping excursions, "Seen in the Shops" tells them what to buy.

When you come to "Seen in the Shops" as you write your Prize Contest Letter, tell us just how you used it. Has it guided your judgment? Have you written us for the names and addresses of the shops offering the articles that most appealed to you?

$125 IN PRIZES

THE Prize Contest closes on July 10th. A total of $125 in prizes is offered for the best letter on "Have You Used Vogue—and How?" The contest centers around these five departments: Seen in the Shops, Pattern Service, Advertisements, Answers to Correspondents and Shopping Service.

The first four of these departments have already been discussed in our previous announcements of the contest. The final announcement, discussing the Shopping Service, will appear in the next Vogue. Watch for it —and in the meantime, recollect the most interesting experiences you have had with each of the five departments.

The prizes will not be awarded till all the letters are in. Remember that the best all-round letter will win the first prize of $50; and try to give a clear and concise account of your experiences with each department. Letters should be typewritten, if possible, and addressed to the

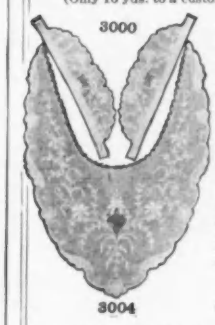
PRIZE CONTEST EDITOR OF VOGUE

443 Fourth Avenue **New York City**

At LESS Than Cost!

To introduce our importations we offer these amazing specials *exclusively* to Vogue readers.

No. 1006—Finest Baby Irish Scalloped Edging—Roses 2 in. apart, width 2 in. (Others ask 95c yd.). Vogue Special 55c yd.
(Only 10 yds. to a customer at this price)

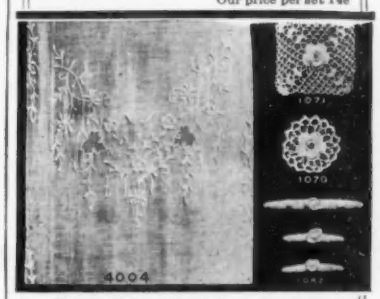


No. 3000 - 3004 — Filipino Hand Embd. Collar and Cuff Set with exquisite drawn work and hand embd. scalloped edge. Value $5.00. Vogue Special, Per Set $2.95
Separate Collar $1.95
" Cuffs $1.00
(Only 100 Sets will be sold at this price, so place *order today.*)

No. 4004 — Filipino Hand Embd. Waist Pattern with embd. Collar and Cuffs on sheer Batiste. Regular price $2.75. Vogue Special, at $1.45

No 1071—Baby Irish Medallion 2 in. square. Vogue Special, at 4c

No. 1070—Baby Irish Medallion. Special, at 4c
No. 1082—Hand Crochet Pin Set. Elsewhere 25c. Our price per set 14c



Write for Catalog No. 100 showing most remarkable values ever offered in exquisitely hand embd. Robes, Waist Patterns, Baby Dresses, Table Linens and real Irish, Cluny and Filet laces.

Guarantee: Satisfaction or money back and all transportation charges paid.

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An IDEAL SHAMPOO, guaranteed under the pure food and drug law, for BLOND, NEAR BLOND and AUBURN hair. ACCENTUATES the RED and GOLDEN TINTS and brings out all the NATURAL sheen and lustre. Especially beneficial to DRAB or FADED looking hair. On sale at all high class drug and department stores. If YOUR dealer does not carry it send his name and $1.00 direct to

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Fashionable people—people who *know*—have been wearing Thomas Cort Hand-Sewed Shoes for many years.

They realize—they know, that the Thomas Cort Shoes—for men and women—have a fashionable beauty—a custom fit and quality that is distinctly absent in ordinary shoes. Each pair of

THOMAS CORT
SHOES

is *individually* cut by hand, rights and lefts, from the same hide, thereby ensuring absolute uniformity in color and quality. They are Hand-Sewed over fine custom lasts, by men who have devoted years in making shoes to individual measure.

It is impossible to obtain any better fit—more refined style—more comfort—longer service—than you get in the fashionable ready-to-wear Thomas Cort Shoes. Priced from $8 to $15.

Our Golf, Tennis and Yachting Shoes—made of finest selected White Buckskin—are recognized to be the world's authority in Sporting footwear. Their refined smartness, lightness of weight and non-slipping cork-and-rubber soles are incomparable.

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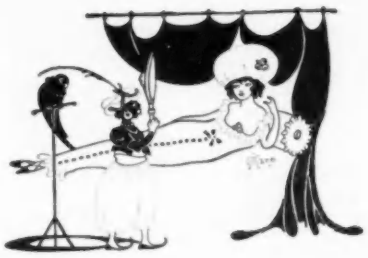

S O C I E T Y

Died

NEW YORK

Cocks.—On May 21st, W. Burling Cocks.

Doane.—On May 17th, William Croswell Doane, D. D., LL. D., Bishop of Albany.

Flagler.—On May 21st, at his winter home at Palm Beach, Henry M. Flagler, in the 84th year of his age.

Ford.—On May 9th, in London, England, May Cavendish-Bentinck, wife of John Ford and daughter of Mrs. W. George Cavendish-Bentinck.

Lawrence.—On May 15th, Herminia Barnes, wife of Townsend Lawrence and daughter of the late William Barnes of Hertford, England.

Marie.—On May 8th, Josephine Hubbard, widow of Joseph Marie.

Neill.—On May 8th, suddenly, at Stoneacre, Newport, R. I., Katherine Read, widow of Edward M. Neill, and daughter of the late Peter Stuyvesant.

Phelps.—On May 3rd, Katherine Morris, widow of Henry Delafield Phelps, and daughter of the late Robert Rutherford Morris.

Potter.—On May 3rd, at Aix-Les-Bains, France, Harriet Duer, wife of the late James Nelson Potter of Pau, France, and daughter of the late Edward Jones.

Terry.—On May 3rd, John Taylor Terry in the 91st year of his age.

Engaged

NEW YORK

Aldrich-Matthews.—Miss Maude H. Aldrich, daughter of Mr. and Mrs. Spencer Aldrich, to Mr. Stanley Matthews, son of Mr. and Mrs. Mortimer Matthews, of Cincinnati.

Barry-Thorndike.—Miss Lucia A. Barry, daughter of Mrs. Gouverneur Morris Carnochan, of Cairnsmuir Farm, N. Y., to Mr. John R. Thorndike, son of Mr. and Mrs. John L. Thorndike, of Boston, Mass.

Carroll-Hill.—Miss Suzanne Howell Carroll, daughter of Mrs. John Howell Carroll, to Major John P. Hill, of Baltimore.

Coster-Gerard.—Miss Helen Coster, daughter of the late Charles H. Coster, and Mrs. Coster, to Mr. Sumner Gerard.

Manice-Hambrecht.—Miss Frances I. Manice, daughter of Mrs. Heaton Manice, to Mr. Walter W. Hambrecht.

Penn-Kruttschnitt.—Miss Lily Watt Penn, daughter of Mr. and Mrs. Samuel Cabell Penn, of Reidsville, N. C., to Mr. Theodore Hermann Kruttschnitt, son of Mr. and Mrs. Julius Kruttschnitt.

Pratt-Kara-Georgevitch.—Mrs. Huger Pratt, of Paris, France, and New York, to His Highness, Prince Arsène Kara-Georgevitch, brother of King Peter of Servia.

Rising-Bradley.—Miss Katherine Rising, daughter of Mrs. Henry W. Rising, to Lieutenant Follett Bradley, Sixth United States Field Artillery, son of Lieutenant Alfred E. Bradley of the Medical Corps, U. S. A.

Simonds-Verdery.—Miss Eleanor H. Simonds, daughter of Mr. and Mrs. Francis May Simonds, to Mr. Marion Jackson Verdery, Jr., son of Mr. and Mrs. Marion J. Verdery.

BALTIMORE

Dixon-Frick.—Miss Frances Dixon, daughter of the late Isaac H. Dixon and Mrs. Dixon, to Mr. Childs Frick, son of Mr. and Mrs. Henry Clay Frick, of Pittsburgh.

Hendrickson-Norton.—Miss Cecilia Hendrickson to Dr. Rupert Norton, son of Professor Charles Eliot Norton, of Harvard University.

McCormick-McAdoo.—Miss Ethel McCormick, daughter of Mrs. Isaac E. Emerson by a former marriage, to Mr. Francis H. McAdoo, son of the Secretary of the Treasury William G. McAdoo and Mrs. McAdoo.

Nicholson-Spurgin.—Miss Evelyn Dorsey Nicholson, daughter of Mr. and Mrs. Charles A. Nicholson, to Mr. William H. Spurgin, son of the late Brigadier-General William Spurgin, U. S. A.

BOSTON

Barrows-Rankin.—Miss Harriet Barrows, daughter of the late Henry Barrows, of North Attleboro, Mass., to Mr. Hugh Rankin, of Brookline, Mass.

Cabot-Coolidge.—Miss Anna Lyman Cabot, daughter of Mr. and Mrs. William Brooks Cabot, to Mr. J. Randolph Coolidge, 3rd, son of Mr. and Mrs. J. Randolph Coolidge, Jr.

Dana-Hutchinson.—Miss Delia Dana, daughter of Mr. and Mrs. Richard Dana, to Mr. Robert Hare Hutchinson, son of Mr. Emlen Hutchinson, of Philadelphia.

Knapp-Homans.—Miss B. Knapp, daughter of Mrs. Eugene R. Knapp, to Dr. John Homans, son of Mrs. John Homans.

Manning-Fiske.—Mrs. Prentiss Hobbs Manning to Rev. Dr. George McClelland Fiske, of Providence, R. I.

Pollard-Sortwell.—Miss Elise Pollard, daughter of Mr. and Mrs. A. Wilder Pollard, to Mr. A. F. Sortwell, of Cambridge, Mass.

Thayer-Burr.—Miss Evelyn Thayer, daughter of Mr. and Mrs. John Elliott Thayer, to Mr. I. Tucker Burr, Jr., son of Mr. and Mrs. I. Tucker Burr.

CHICAGO

Head-Gates.—Miss Elizabeth Head, daughter of Mr. Franklin Harvey Head, to Mr. Merrill E. Gates of Washington, D. C.

MINNEAPOLIS

McCurdy-Capron.—Miss Eva Belle McCurdy, daughter of Mr. and Mrs. W. S. McCurdy, to Mr. Laurence Rollen Capron.

PHILADELPHIA

Woodruff-Livingston.—Miss Anna Florence Woodruff, daughter of Mr. and Mrs. Clinton Rogers Woodruff, to Mr. Max Livingston, son of the late Max Livingston and Mrs. Livingston.

ST. LOUIS

Bryan-Seddon.—Miss Frances Wickham Bryan to Mr. Bruce Seddon, son of Judge and Mrs. James A. Seddon.

WASHINGTON

Downing-Osterhaus.—Miss Helen Huntington Downing, daughter of Mr. and Mrs. A. C. Downing, to Lieutenant Commander Hugo Wilson Osterhaus, U. S. N.

Weddings

NEW YORK

Burke-Marston.—On June 11th, in St. Bartholomew's Church, Mr. Oscar Meech Burke and Miss Edna Marston, daughter of Mr. and Mrs. Edwin S. Marston.

Forbes-Crosby.—On June 4th, in Grace Church Chantry, Mr. Allan Forbes, son of Mr. and Mrs. J. Murray Forbes, of Boston, and Miss Josephine M. A. Crosby, daughter of Mr. and Mrs. Henry Ashton Crosby.

Hoagland-Prentice.—On May 31st, at Rumson, N. J., in the Church of St. George's on-the-River, Mr. Joseph C. Hoagland and Miss Eleanor S. Prentice, daughter of Mr. William S. P. Prentice.

Ladd-Babbott.—On June 5th, at Dosoris, Glen Cove, L. I., the country home of the bride's father, Mr. William S. Ladd, of Portland, Ore., and Miss Mary R. Babbott, daughter of Mr. Frank L. Babbott.

Lancaster-Clark.—On June 11th, at the Manhattan Congregational Church, Prof. Carrington Lancaster, of Amherst, Mass., and Miss Helen Converse Clark, daughter of Prof. and Mrs. John Bates Clark.

(*Continued on page 100*)

Number 409, of H'd'k'f Linen, $12.00

L. P. Hollander & Co.

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CALL ATTENTION TO THE FACT THAT THEY MANUFACTURE ON THE PREMISES, ALL OF THEIR SHIRT WAISTS. THE MORE ELABORATE WAISTS ARE IMPORTED.

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Coats

For Men and Women

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For motor, street, traveling, in exclusive models. Value $32.50 to $45 — **$20.00**

Motor and Touring Coats
For Men and Women. English and Scotch effect. Imported and our own make. Value $45 to $75 — **$27.50**

Distinctive Hats

For Street, Motor, Country, Polo, **$4.00**

FIFTH AVE. & 34TH ST. N.Y.
OPPOSITE THE WALDORF ASTORIA.

The Goodwin Summer Special

made of delightfully cool, open mesh canvas which combines comfort with excellent service. It wears well and launders perfectly without detriment to appearance.

This practical material is made up in all models and expresses the usual "Goodwin" individuality of design and perfection of fit in the corset which shows no trace of its appearance under the softest gown.

Samples of this material upon request together with splendidly illustrated catalog and special measurement blank by use of which out-of-town patrons obtain satisfactory fittings.

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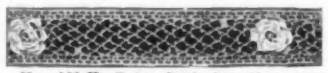
There is a craze at present for lace waists. Only the sheerest net lining may be used. In the waist at the right we use a soft flesh color net—the effect is charming. Collar and cuffs of white satin, and pearl buttons complete a wonderful value at.....**$4.95**

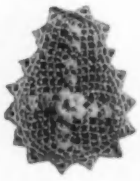
Attractive blouse of sheer marquisette, hand embroidered on collar, sleeves and front trimmed with Val and Baby Irish. This model, opening down front with dainty crystal buttons, is admirably adapted for summer wear. Price **$4.95.**



No. 101-V—Baby Irish insertion, rose and lattice design. **35 cents per yard.**

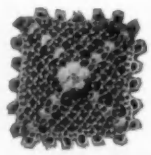
SPECIAL

This beautiful pear-shaped Baby Irish medallion was so popular when offered in the May 1st VOGUE, *that we are repeating it at the extraordinary price of 10c each.*

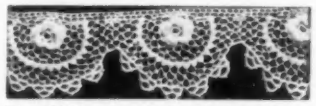


SPECIAL

This square Baby Irish medallion was so popular when offered in the May 1st VOGUE, *that we are repeating it at the extraordinary price of 5c each.*



No. 110-V.—Fine Baby Irish edging, two inches wide. Maurice special price, only **38 cents a yard.**



No. 109-V.—Fine Baby Irish Scalloped Edging, about two inches in width. Maurice Special, per yard, **48 cents.**

Insertion, to match above edgings, of finest Baby Irish. Value 65c. Maurice Special, **35 cents** per yard.

KORA

TRADE MARK REGISTERED

DRESS SHIELDS

Guard against spotting or spoiling your frock or gown and preserve the freshness of its original appearance under the tests of physical exercise, of outdoor athletics or ball room.

KORA Dress Shields are dependable

They are the only Dress Shields that will not cause excessive perspiration.

There is a particular shape and style for every GOWN AND FIGURE. Even the most exacting requirements of the stout or slender woman are satisfied in the twelve Kora varieties.

KORA Dress Shields are guaranteed

They are MOISTURE-PROOF, ODORLESS, ANTISEPTIC.

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Smell the *real* violet fragrance

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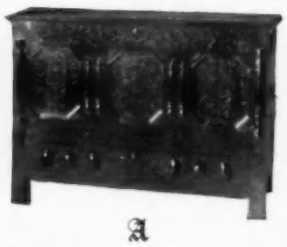
The moment you do you will want it. Send 2c stamp for sample cake, today. Address the Andrew Jergens Co., Dept. 603 Spring Grove Avenue, Cincinnati, Ohio



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Shop of

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Tryon, North Carolina

S O C I E T Y

(*Continued from page* 98)

Larkin-Yoakum.—On June 4th, at the Fifth Avenue Presbyterian Church, Mr. Francis R. Larkin, son of Mr. and Mrs. John Larkin, and Miss Bessie Yoakum, daughter of Mr. and Mrs. Benjamin F. Yoakum.

McLoughlin-Whitehouse.—On June 12th, at the Episcopal Church of Rye, N. Y., Mr. Gregory Van S. McLoughlin, son of Mr. and Mrs. J. Gregory McLoughlin, and Miss Edwina Whitehouse, daughter of Mrs. Cornelius Van Vorst Sewell.

Manice-Ferry.—On June 3rd, at St. Thomas's Church, Mr. William DeForest Manice, son of Mr. and Mrs. William Manice, and Miss Harriet Ferry, daughter of Mr. and Mrs. E. Hayward Ferry.

Oakley-Perot.—On June 7th, at the home of the bride's parents, Yonkers, N. Y., Mr. Ralph Lawrence Oakley, son of Mrs. Ralph Oakley, and Miss Sarah Lee Perot, daughter of Mr. and Mrs. Edward F. Perot.

Sloan-Sloane.—On June 3rd, at the home of the bride's parents in Munich, Mr. Benson Bennett Sloan and Miss Margaret Sloane, daughter of Prof. and Mrs. William Milligan Sloane.

Steinman-Lazo.—On June 3rd, at the home of the bride's father, Mr. John F. Steinman, son of Mr. and Mrs. Andrew J. Steinman, and Miss Blanche Lazo, daughter of Mr. Antonio Lazo-Arriaga, former Minister from Guatemala, in Washington.

White-McCulloch.—On June 7th, at the home of the bride's parents, Mr. Richard Stockton White, son of Mr. and Mrs. Samuel Stockton White, Jr., of Philadelphia, and Miss Mildred McCulloch, daughter of Mr. and Mrs. James S. McCulloch, of Rye, N. Y.

ATLANTA

Hanson-Van Epps.—On June 12th, Mr. Robert Graham Hanson, Jr., of Tennessee, and Miss Minnie Thomas Van Epps, sister of Mr. George Dudley Van Epps.

BOSTON

Bates-Inches.—On June 5th, Mr. Oric Bates, son of Mr. Arlo Bates, and Miss Natica Inches, daughter of Mrs. John Chester Inches.

Brooks-Dixey.—On June 7th, at the home of the bride's parents at Lenox, Mass. Mr. Gorham Brooks, son of Mr. and Mrs. Shepard Brooks, and Miss Rosamond S. Dixey, daughter of Mr. and Mrs. Richard C. Dixey.

Bullitt-Iasigi.—On May 31st, at St. Paul's Church, Stockbridge, Mass., Mr. William Marshall Bullitt, of Lexington, Ky., and Miss Nora Iasigi, daughter of Mrs. Oscar Iasigi.

Bushnell-Howard.—On June 7th, Mr Ellsworth Bushnell, son of Rev. and Mrs. John E. Bushnell, of Minneapolis, and Miss Marion Howard, daughter of Mr. and Mrs. L. Parker Howard, of Hyde Park, Mass.

Ludlam-Beals.—On June 3rd, at the home of the bride's parents, Miss Elizabeth Ludlam, daughter of Mrs. Joseph S. Ludlam, of Chestnut, Mass., to Mr. Gardner Beals, son of Mr. and Mrs. Joshua Gardner Beals.

Plimpton-Snow.—On June 11th, at the Arlington Street Church, Mr. Theodore Barnet Plimpton, son of Mr. and Mrs. Theodore A. Plimpton, and Miss Irene Snow, daughter of Mr. and Mrs. Franklin A. Snow.

Slater-Hunnewell. — On May 31st, at Wellesley, Mass., Mr. Nelson S. Slater, Jr., and Miss Christine S. Hunnewell, daughter of Mr. and Mrs. Henry S. Hunnewell.

CHICAGO

Bastien-Kelly.—On June 2nd, at the home of the bride's mother, Mr. Alvin E. Bastien and Miss Lena Kelly, daughter of Mrs. Thomas Kelly.

Berg-Magnus.—On June 4th, Mr. Sidney Berg and Miss Lily Magnus, daughter of Mrs. Jacob Loeb and granddaughter of Mr. and Mrs. Adolphus Busch of St. Louis.

Bryant-Gillett.—On June 2nd, Mr. Harold Bryant and Mrs. Elizabeth Parker Gillett, daughter of Mrs. Augustus A. Parker.

Coit-Babcock.—On June 7th, at the Fourth Presbyterian Church, Mr. Merrill Coit and Miss Eleanor Babcock, daughter of Mr. and Mrs. Robert Hall Babcock.

Grant-Delano.—On May 31st, at Unity Church, Mr. Alexander Grant, son of Judge and Mrs. Robert Grant, of Boston, Mass., and Miss Catherine Delano, daughter of Mr. and Mrs. Frederick A. Delano.

MINNEAPOLIS

Dalrymple-Barber.—On June 7th, at the home of the bride's parents, Mr. John Stewart Dalrymple, of St. Paul, and Miss Bernice Barber, daughter of Mr. and Mrs. Charles Morse.

NEW ORLEANS

Duggan-Urquhart.—On June 17th, Mr. Richard Duggan and Miss Elise Urquhart, daughter of Mr. and Mrs. Charles R. Urquhart.

Ellis-Brickell.—On June 11th, at the home of the bride's uncle and aunt, Mr. Richard Ellis and Miss Helen B. Brickell, niece of Mr. and Mrs. Peter F. Pescud.

PHILADELPHIA

George-Plumly.—On June 2nd, at St. James's Episcopal Church, Mr. E. Howard George, of Boston, Mass., and Miss Eugenia Plumly, daughter of Mr. and Mrs. Eugene K. Plumly.

Henry-Peters.—On June 5th, at the country home of the bride's parents, Felton, Pa., Mr. C. S. Ashby Henry, son of Mr. and Mrs. Robert Randolph Henry and Miss Hope Conygham Peters, daughter of Mr. and Mrs. Richard Peters.

PITTSBURGH

Bakewell-Jennings.—On June 7th, at the Protestant Episcopal Church of the Ascension, Mr. Donald Campbell Bakewell, son of Mr. and Mrs. Thomas H. Bakewell, and Miss Margaret Jenifer Jennings, daughter of Mr. and Mrs. Richard Morley Jennings.

ST. LOUIS

Christopher-Blackwell.—On June 3rd, Mr. Arthur Christopher and Miss Nancy Jane Blackwell, daughter of Mr. and Mrs. Arthur M. Blackwell.

Marshall-Floyd-Jones.—On June 3rd, at the home of the bride's parents, Mr. Elliott Marshall and Miss Helen W. Floyd-Jones, daughter of Mr. and Mrs. Robert H. Floyd-Jones.

WASHINGTON

Brown-Crane.—On June 4th, at St. Alban's Church, Mr. Harold S. Brown, of Plainfield, N. J., and Miss Katherine E. Crane, daughter of Mrs. J. Burnet Crane.

Castle-Quinby.—On June 4th, aboard the U. S. S. *Franklin*, St. Helena Training Station, at Norfolk, Va., Mr. Wilmot Vail Castle, son of Mr. and Mrs. Wilmot Castle, of Rochester, N. Y., and Miss Katherine Lois Andrews Quinby, daughter of Captain John Gardner Quinby, U. S. N. and Mrs. Quinby.

Weddings to Come

NEW YORK

Booth-Coster.—On June 23rd, at the Church of Atonement, Tenafly, N. J., Mrs. Mary E. Coppell Booth, daughter of the late George Coppell, to Mr. Oliver Delancey Coster, son of Mr. and Mrs. Henry A. Coster.

Castles-Tucker. — On June 24th, Miss Frances Castles, daughter of Mrs. John W. Castles, of Morristown, N. J., to Mr. Pomeroy Tucker Francis.

Hannah-Thorne.—On June 19th, in the Church of the Heavenly Rest, Miss Zoe Hannah, daughter of Mrs. John Hannah, to Mr. John Norris Thorne, son of Mr. Gilbert G. Thorne.

Robinson-Butler.—On June 17th, in St. George's Chapel, Stuyvesant Square, Miss Anna Foster Robinson, daughter of Dr. and Mrs. Beverley Robinson, to Mr. Arthur W. Butler, son of the late William Allen Butler.

Whipple-Hagemeyer.—On June 25th, in the Church of the Heavenly Rest, Miss Dorothy Sherburne Whipple, daughter of Mr. and Mrs. N. Dana Whipple, to Mr. Arthur Herbert Hagemeyer, son of Mrs. Frank E. Hagemeyer.

CHICAGO

Bent-Harris.—On June 26th, at the home of the bride's parents, Miss Muriel Bent, daughter of Mr. and Mrs. George P. Bent, to Mr. Stanley G. Harris, son of Mr. and Mrs. Norman W. Harris.

PROVIDENCE

Arnold-Strozzi.—On June 18th, at St. Joseph's Church, Miss Linda Arnold, daughter of Mr. and Mrs. Olney Arnold, to the Marquis Max Strozzi.

The DUTCH PIONEERS of NEW AMSTERDAM

The UNITED STATES GOVERNMENT, through the Census Bureau, has proclaimed

The ANGELUS The PIONEER PLAYER PIANO

"In 1895, Messrs. Wilcox & White, of Meriden, Conn., began manufacturing an interior attachment, and in February, 1897, built their first '*Angelus*,' a cabinet piano player. This instrument, the invention of E. H. White, may be regarded as *the pioneer of the various similar attachments that have since been placed on the market.*" From the Official Census Report.

This leadership of the Angelus has been maintained by the possession of exclusive features absolutely essential to the playing and enjoyment of real music, including the wonderful

PHRASING LEVER
(Patented)

By the mere pressure of one finger on this marvelous device you can play any piece of music ever written and impart to it every desired delicacy of shading. Thus the Angelus is not only the pioneer, but the simplest of all Player-pianos.

Other exclusive Angelus features are the Melodant—which gives distinctiveness to the Melody; the Sustaining Pedal device, the Graduated Accompaniment and the Melody Buttons.

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Angelus-Piano—An upright built expressly for the Angelus
In Canada—The Gourlay Angelus and Angelus Piano

Any of these instruments can be played by hand in the usual manner.

THE WILCOX & WHITE CO.
Business Established 1877 MERIDEN, CONN.
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Agencies All Over the World

THE CHARM OF THE LUXURIOUS EAST
IS IMPARTED BY
LAZELL'S
MASSATTA
TOILET WATER

A DELICATE SUGGESTION OF FRAGRANT JAPAN

THE TRUE ORIENTAL ODOR IS WONDERFULLY APPEALING

THE SUPERB MASSATTA LINE INCLUDES TOILET WATER, FACE POWDER, SACHET, PERFUME AND HEADACHE COLOGNE.

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MODEL *No. 155* — *PRICE* *$1.50*

Specially Designed Brassieres for the low cut corset

The beauty of the lines given the natural figure by wearing a specially designed

A. P. Brassiere Directoire

is shown in the above model. Fashion demands the uncorseted effect, and the wearing of this Brassiere conforms to fashion, at the same time giving a perfect natural figure. Our Style Booklet shows many other desirable models.

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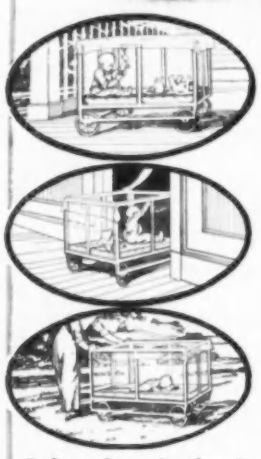

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443 Fourth Avenue, New York

IT is a curious fact that the only international exhibition of paintings of any recognized importance held regularly on this side of the water is that which closes June 30th at the Carnegie Institute in Pittsburgh. This year marked the seventeenth recurrence of the annual exhibition. Cases containing the European exhibits passed through this city, as they always do, unopened; this for the simple reason that Manhattan can not boast within its lengthy limits a suitable exhibition gallery. The "Armory Exhibition" pointed to possibilities never before considered, possibilities, moreover, that will never again be considered unless the same exigencies again arise. The Carnegie exhibition is official; the exhibition held under the auspices of the Association of American Painters and Sculptors, Inc., was an independent exhibition. Now your independent in art, as elsewhere, is content with "a hearing"; he speaks from street corners; he exhibits in any place obtainable; he has everything to gain, nothing to lose.

Official art, on the other hand, because it has an established position in the world, considers ways and means, and must, to retain its dignity, let the end go if these do not meet the required standard. That standard is not to be found in New York, and so the official art of the nations passed through the principal city of the Union, as though it were a way-station, to be displayed later in a city more noted for its smoke than for its culture.

The present exhibition seemed uselessly artistic, as though prettiness had been mistaken for beauty, and power had given place to purility. Contemporary art cuts its hair and consents to walk around sedately in conventional clothes—velvet jackets and corduroy trousers having become objects of the picturesque past. For a practical age there is a practical art and practical artists. That may explain the display of technical proficiency in this collection of pictures, and the scant display of ideas. Scientists, in this day of science, have so much lauded fact that fancy must suffer. The Carnegie exhibition proved that, with few exceptions, fancy has been banished from official art.

WHERE THE HONORS WENT

The most realistic, in the sense that it was the most servile, canvas in the collection was awarded the medal of the First Class. That was by an English painter, Glyn W. Philpot, and was entitled "The Marble Worker." Mr. Philpot evidently set himself to work upon a specified job, and accomplished it, as any good workman would, to the best of his ability. He painted his model as he was posed, line for line, value for value, and took no liberties except slight and unconvincing ones in color. If it is true that "art begins where representation ceases," he has kept art entirely out of his picture.

The medal of the Second Class went to Henri Martin, the Frenchman who seeks truth scientifically, for his decorative panel entitled "Autumn," a picture graceful in line, vibrating with sunlight, and yet lacking somewhat the painter's customary originality.

The "Manor House," by Gifford Beal, the New Yorker, awarded the medal of the Third Class, mingled fancy and fact in equal proportions. Perhaps the fair admixture may account for the fact that the picture did not carry conviction with the admiration it created. Mr. Beal is always a colorist, and sometimes, when truth attracts him, he draws very well.

George Bellows's "The Circus," which was shown in the International Exhibition of Modern Art, held in this city earlier in the season, won for him an honorable mention. Another honorable mention went to Arthur B. Davies, the President of the American Painters and Sculptors Society, for his now well-known and beautiful "Sleep," a canvas that, from almost any point of view, stood head and shoulders above those about it. Other artists to receive honorable mentions were Fred G. Gray for his "Grandmother's Dressing Gown," Hayley-Lever for "East River, New York," Leopold Gould Seyffert for "Tired Out," and Arthur Streeton for "The Artist's Dining-Room."

OUR NEW TINTORETTO

An important Tintoretto, "The Miracle of the Loaves and Fishes," is the most recent addition to the collection of Old Masters at the Metropolitan Museum of Art. It is a significant example of a type of work rarely seen outside of Venice, and was bought by the Museum from the Leland Fund. An unrecorded example, it comes from an English collection which, for obvious reasons, must remain anonymous.

Mr. Bryson Burroughs, Curator of Paintings at the Metropolitan Museum of Art, in an article published in the May Bulletin of the Museum, declares: "Tintoretto's wall painting of the same subject in the upper hall of the Scuola di San Rocco in Venice, which was painted at some time between 1580 and 1594, has a different expression, though the arrangements of the central group in each resemble one another to a certain degree. The Museum's picture is more like the 'Gathering of the Manna' in San Giorgio Maggiore than any other of the famous works, resembling that painting in its remarkable landscape, in the scattered disposition of the figures, and, above all, in the treatment of the distant crowd."

GUY PÈNE DU BOIS.

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Your Husband, Father or Brother Will Appreciate Smoker's Toothpaste

It neutralizes the tobacco-poisoned secretions of the mouth, will whiten the teeth and keep the mouth and throat sweet and clean. 25c a Tube, by mail.

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that are simple and economical and bring tangible results. Miss Arden is recognized as having progressed in her Scientific Treatment (Firming the Skin), so as to make former ways and methods obsolete. She wants the critical to consult her; if you cannot call, read the following Self Treatments, and order the necessary preparations by mail. The most convincing argument will be your conscientious trial of these preparations while away this summer.

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Weight Reduction Produces a Loose Flabby Condition of the Skin: Correct this by Firming the Skin with **ARDENA TONIC**. Dry and put on **VENETIAN SKIN FOOD**; pat in **VENETIAN MUSCLE OIL**. On arising remove all with **ARDENA TONIC**. This effects a quick change, vitalizes and delicately colors the flesh. **Tonic, $1.50, $3.00. Skin Food, $1.50, $2.50. Oil, $1.00 2.00.**

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Men's fashionable English last oxfords with wide shank and low, square heel. Tan and black calf.....$5.

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Small boy's lace boots and oxfords with wide toes and broad soles. Tan and black calf and patent leather, sizes 11 to 2. $2.50.

Boy's medium weight high shoes, orthopaedic last. Tan and black calf, sizes 2½ to 5½. $4.

548 Fifth Avenue at Forty-fifth Street **New York** Sixth Avenue at Nineteenth Street

WHERE FRENCHMEN TREAD THE STAGE

(*Continued from page* 58)

latest improvements. Monsieur Perret, the architect, the painters, sculptors, and other artists were united in earnestly striving for the best results. Not the least of their accomplishments is the women's salon—painted by Labasque—and the *bar-fumoir* decorated by the clever caricaturist, Sem.

The orchestra, composed of one hundred and twenty musicians, is visible or not, according to preference. On the opening night the music rose from *l'abime mystique*. It was quite unlike an ordinary première in that the decorations of the house attracted more attention than did the modish women and famous men who thronged atrium, foyer, and auditorium.

It is to this splendid building that Monsieur Gabriel Astruc will transport his successful *Grandes Saisons de Paris*. Performances will be given all through the year, but during the months of July and August the productions will be confined to a lighter quality than at present—chiefly operettas and ballet dancing.

A COQUETTISH NEIGHBOR

The coquettish neighbor of the new Théâtre Champs Élysées, the *Comédie Champs Élysées*, nestles close under its wing. Although under the same roof, it is quite distinct, and is under a different management, that of Monsieur Léon Poirier. It seats six hundred persons, all of whom have an unobstructed view of the stage, and in all things it deserves the same measure of praise as does the Temple of Music.

The decoration of the charming auditorium was here entrusted to Roussel and Vuillard. The influence of the new school of art is strongly expressed by Roussel in the handsome drop curtain, a classic composition in strong but harmonious colors which represents Bacchus dancing with fauns, mænades, and satyrs. It is unfortunate that the effect of this curtain, which was intended to dominate the whole hall, is weakened by a too lavish use of red in the chairs and walls. Adjoining the hall is a little picture gallery wherein "moods" of color and design are freely indulged. Odd art fabrics—golden yellow silks, and interesting, netted lace, encrusted with heavy decorative motifs, drape the windows, and big chairs and deep, low couches invite the guest to inspect the paintings in a leisurely, comfortable manner.

MARGARET ALICE FRIEND.

SEEN ON THE STAGE

(*Continued from page* 57)

vain to alleviate the sense of sadness diffused by the inefficiency of the play. It is hoped that the Longacre Theatre may reopen more auspiciously next fall.

"HER FIRST DIVORCE"

"HER FIRST DIVORCE" was a thoroughly futile composition. It was the first effort of Mr. C. W. Bell, a young lawyer of Toronto, Canada. The author had not yet learned the primary necessity of drawing characters in accord with nature, and the subsequent need of inventing a dramatic struggle of sufficient interest to make the audience care about the outcome. No single character in this artificial story behaved with the consistency of a conceivable human being, and it was impossible for the audience to develop any interest in the plot. Nothing that happened, or did not happen, seemed to matter. The dialogue was dreary and was overweighted with a superfluity of words. It is, indeed, a very serious task to write a comedy.

GILBERT AND SULLIVAN REVIVALS

A VERY excellent work is being accomplished by the Gilbert and Sullivan Opera Company —the work, namely, of emphatically indicating to the managers that merit pays in musical comedy as in every other line of theatrical endeavor.

During their recent revival of "Iolanthe," the theatre was crowded to the doors with delighted auditors, and many applicants were turned away nightly from the box-office. On the other hand, it should be remembered that eight out of ten of all the new musical comedies that were presented in New York last winter were failures. This contrast should go a long way toward convincing the purveyors of this type of entertainment that the public is tired of gibberish and prefers to pay its money for art.

The production of "Iolanthe" was even more admirable than the previous revivals which had been made by the same company of "H. M. S. Pinafore," "The Mikado," and "The Beggar Student." Every member of the organization can really sing, and several of the principals are able to act. Their stage-direction, also, is unusually adequate, and a word must be added in praise of the gusto with which the choruses are sung by a well-trained host of minor artists. But the popularity of these revivals is due mainly to the unsurpassable merit of the words of Gilbert and the music of Sullivan.

Yet if "Iolanthe" were composed tomorrow and were offered to an American manager, he would probably reject it, on the ground that the New York public would take no interest in a satire of the House of Lords, and that so tightly constructed a libretto would not admit of the intrusion of a couple of German dialect comedians. He would be troubled by the further fact that a chorus of Peris and of Peers could hardly dance the tango or give an exhibition of the turkey-trot, and he would consider many of the numbers to be over the heads of the public.

To such an attitude as this the public has made answer. Compare the success of "Iolanthe," after thirty years, with the impression made upon the public last fall by the concoction called the "Ziegfeld Follies." Merely as a financial proposition, it would be safer to bet on Gilbert and Sullivan than to bet on Mr. Ziegfeld, either in a sprint or in a long-distance run.

The demand for art in musical comedy should be met by the managers with an earnest endeavor to encourage the composition of good librettos and good music. Gilbert and Sullivan are dead, and we shall not look upon their like again; but we have among us in present-day America many witty satirists and skilful writers of light verse who might train themselves to build librettos if any real incentive were offered them to undertake the task. Why does nobody attempt a satire of our current politics? What a figure for comic opera, for instance, is suggested by Mayor Gaynor!

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For instance, $22 covers the total expense of a four day tour to exquisite Lake St. Mary in the very heart of the Park, by automobile, horseback, launch and stage, including a visit to the luxurious Chalet Camps at Many-Glacier and Going-to-the-Sun—the paradise of the lake trout fisherman. An almost unlimited number of other tours covering one day or an entire season, may be arranged on the same basis.

Low Fares Every Day

The accommodations throughout the Park cannot be excelled. In addition to the famous chain of Swiss Chalet Camps, a magnificent, new hotel has just been completed offering every modern luxury and convenience. It is built entirely of logs on Swiss Chalet lines in perfect harmony with its natural setting. Every room is electrically lighted and heated, swimming pool will be found in basement. Enormous open fireplaces typify and crystallize the spirit of hospitality and generous welcome that is evident from the moment of your arrival.

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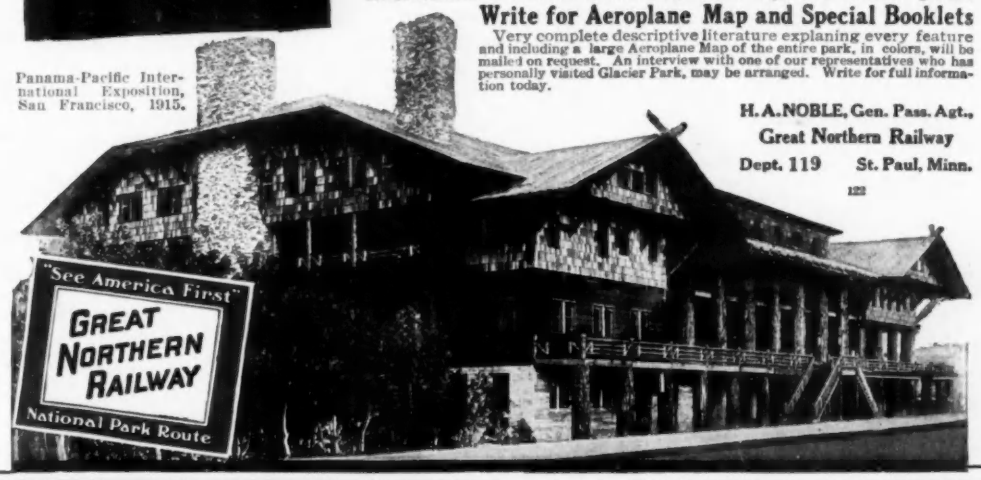

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Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

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We have no agencies—Our shoes are sold only in our own shops.

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Largest in Variety **Whittemore's Shoe Polishes** Finest in Quality

THE ONLY perfect preparation for cleansing and polishing Men's, Women's and Children's Shoes of ALL kinds and colors

THEY BEAUTIFY AND PRESERVE THE LEATHER

Do not soil the clothing or grow sticky

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For Ladies' and Children's Shoes, the only black dressing that positively contains OIL. Softens and preserves. Imparts a beautiful lustre. Largest quantity, finest quality. Its use saves time, labor and brushes, as it SHINES WITHOUT BRUSHING. Always ready to use. Price 25 cents. "French Gloss," a smaller package, 10c.

Liquid Suede Dressings

For cleansing and recoloring all kinds and colors of suede and ooze leather footwear, also buck and castor. Put up in all colors. Also in powder form (all colors). No waiting for shoes to dry. No matting down of the nap. In sifting top cans.
We recommend for BLACK suede shoes the liquid; for ALL other colors the powders. Either kind 25c.

"Dandy"

Russet Combination. For Cleansing and Polishing Russet, Tan or Yellow Colored Boots and Shoes
A cleansing fluid and paste for polishing in each package. Large size 25 Cents. "Star" Russet Combination same as "Dandy," smaller size. Price 10 Cents. Also Polishes for Red, Brown, Gun Metal, Green and Blue leather shoes. *Same sizes and prices.*

Quick White

(In liquid form with sponge) quickly cleans and whitens dirty canvas shoes, 10c and 25c.

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cleans and whitens canvas shoes. In round white cakes packed in zinc-tin boxes, with sponge, 10c. In handsome large aluminum boxes, with sponge, 25c.

If your dealer does not keep the kind you want, send us price in stamps for a full size package charges paid

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A diamond coronet confines the loosely piled-up chignon — *A white osprey rooted in a band of emeralds and diamonds* — *Diamond threads clasped by ornaments in fillet effect*

CROWNED HEADS AT THE LONDON OPERA

OPERA at Covent Garden is the signal for London Society to return from its leisurely wanderings about the Continent. On the opening night the theatre presented a resplendent scene. The King and Queen were at Crewe Hall, and in their absence the royal box was occupied by the Duke of Connaught. His daughter, Princess Patricia, accompanied him, and she looked very charming in a gown of white and silver. Mrs. George Cornwallis West was in Lady Ripon's box, and the foreign ambassadors were well represented in the stalls below.

It is well known that Englishwomen are reluctant to depart from fixed ideals, and notwithstanding the fact that high arrangements of coiffures are considered smartest in Paris, it was not surprising to see many low coiffures on the opening night of the London Opera season. From the accompanying sketches, it is easy to see that London fashionables have no intention of sacrificing the becomingness of a simply arranged coiffure for the uncertainties of striking originality. The coronet form predominated, as a royal crown or as a jeweled band supporting an osprey. The Greek fillet, which accords so well with the English mode of hair-dressing, was also seen.

A diamond tiara and a jeweled ornament supporting an osprey were noticeable coiffure adornments

THE FLOWERS OF JAPAN HOLD A FÊTE

(*Continued from page 22*)

For the cherry blossom fête the Emperor opened to his guests a second imperial park, where the energies of his countless gardeners had been directed to the perfection of the cherry trees. Some of the trees bore white blossoms with a single row of petals, and others bore deep pink blossoms with many petals. Like all Japanese cherry trees, they were cultivated for their flowers only, and did not bear edible fruit.

Minutes grew into hours while the guests wandered leisurely about in the bright sunshine, listening to music from two bands and awaiting the coming of royalty. Finally, at four, instead of, as expected, at half-past two, the notes of the impressive national air sounded, and the Emperor appeared, followed by the Empress, the other members of the imperial family and household, and finally the foreign ambassadors. The procession passed very rapidly from path to path among the curious guests, as if each member of it were anxious to have the ordeal over. The Emperor, a man of fine mentality and poetical gifts, wore a mask-like expression of indifference. In his black and red uniform he appeared much taller than most of his subjects. The Empress, who seemed exceedingly frail and pensive, wore a European costume of lavender brocaded silk, with a small lavender bonnet, which coloring greatly intensified the extreme whiteness of her face. All of the ladies of the court wore European dress.

Soon after the procession had passed, the guests of sufficiently exalted rank were presented formally to their Majesties, who immediately afterward left the Palace Grounds. Refreshments were then served from small tables set under the cherry trees, which sent down upon us dainty showers of pink and white blossoms.

As we passed from the Hama grounds in the fading, afternoon light, we bethought us that forty years ago there could have been no imperial garden party for us to attend, for then Kyoto, not Tokyo, was the Capital of Japan; then not an Emperor, but a usurping military ruler, called a Shogun, was the virtual ruler of the land; then every foreigner was *persona non grata*, and the customs and usages of civilized countries were abhorred. But at his own familiar garden party, the late Emperor of a cultured people whom, during his reign of Meiji (enlightenment), he lifted to a world power, received and graciously entertained the representatives and citizens of many lands.

Other Greenhouse Joys

YOU remember how the first golden blooms of the Forsythia and the pink roseated flowers of the double flowering Cherry Shrubs filled you with joy when they came this Spring.

You recall how you came completely out of your Winter shell when the Daffodils and Tulips burst into their glory of color.

You still have a vivid impression of your regret last Fall when Jack Frost ruined your Stocks and Canterbury Bells and Cosmos.

To give you a perpetual Spring you have often longed for a greenhouse where you could outwit Jack Frost and have your old-fashioned flowers all Winter and turn January into May with Violets, Bulbs, and Shrubs in bloom.

But you have perhaps hesitated because you think greenhouses cost too much.

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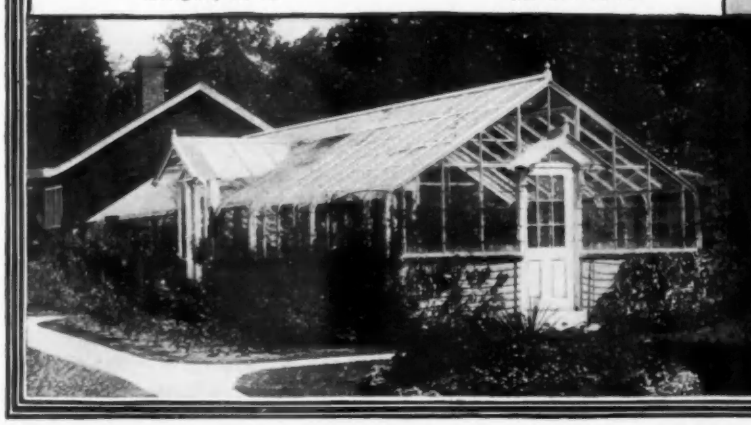

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MARY GREY LIQUID POWDER
Saves the face from sunburn and from freckles.

The Home Treatment Box also contains six face cloths, two sachets and face powder. Sold separately, these articles would cost $10—but we offer them to you fo. $5, put up in this way. Be sure and slip the Home Treatment Box into your trunk this summer.

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Sworn to and subscribed before me this 17th day of March, 1913.
W. E. BECKERLE, Notary Public, N. Y. County, No. 163.
[Seal] (My commission expires March 30, 1914.)

Three Vogue Bathing Suits

Go into the water as you go into your drawing-room — serene in the knowledge that you are smartly and becomingly attired.

Newport or Bar Harbor this summer? Santa Barbara? Southampton? Wherever you bathe, in still water or surf, you *must* have a smart bathing suit.

Let Vogue come to your rescue. Should it prove impossible to find a smart suit ready made—should the dressmaker lack inspiration and a good model to follow—try one of the three remarkably attractive designs here illustrated.

Vogue will cut to your measure the pattern for any of these bathing suits. When you first wear the finished suit you will realize the satisfaction of being really well dressed for the beach.

To secure the effect of great slenderness and length of line, choose this model, which in this drawing is developed in striped taffeta.

Study well the impression of slenderness created by the suit in the middle sketch. Notice the combination of striped materials with the long button trimmed point extending down the front. Choose this model if slenderness is a desideratum.

The other two suits are clever adaptations of the ever popular one-piece dress.

To secure the materials for these bathing suits—if the best shops are more than a step away—call upon the Vogue Shopping Service. First order your pattern; then tell us how you mean to make it up, and we will not delay a moment in selecting the material and sending it to you.

A one-piece design that will hold its own next season as well as this year. There is a touch of Oriental color on the collar.

These patterns are offered at the special price of $1 each, including bloomers. Size 36 is now in stock; we will promptly cut sizes 34, 38 and 40 to your order. In other sizes the price is $2. The bathing cap pattern shown in one of the sketches is priced at 50c.

The bathing season will soon be at its best—choose your suit from these three models and let us cut it for you at once.

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Other Numbers: During the summer months we shall issue a series of delightfully trivial numbers, each one with a colored cover.

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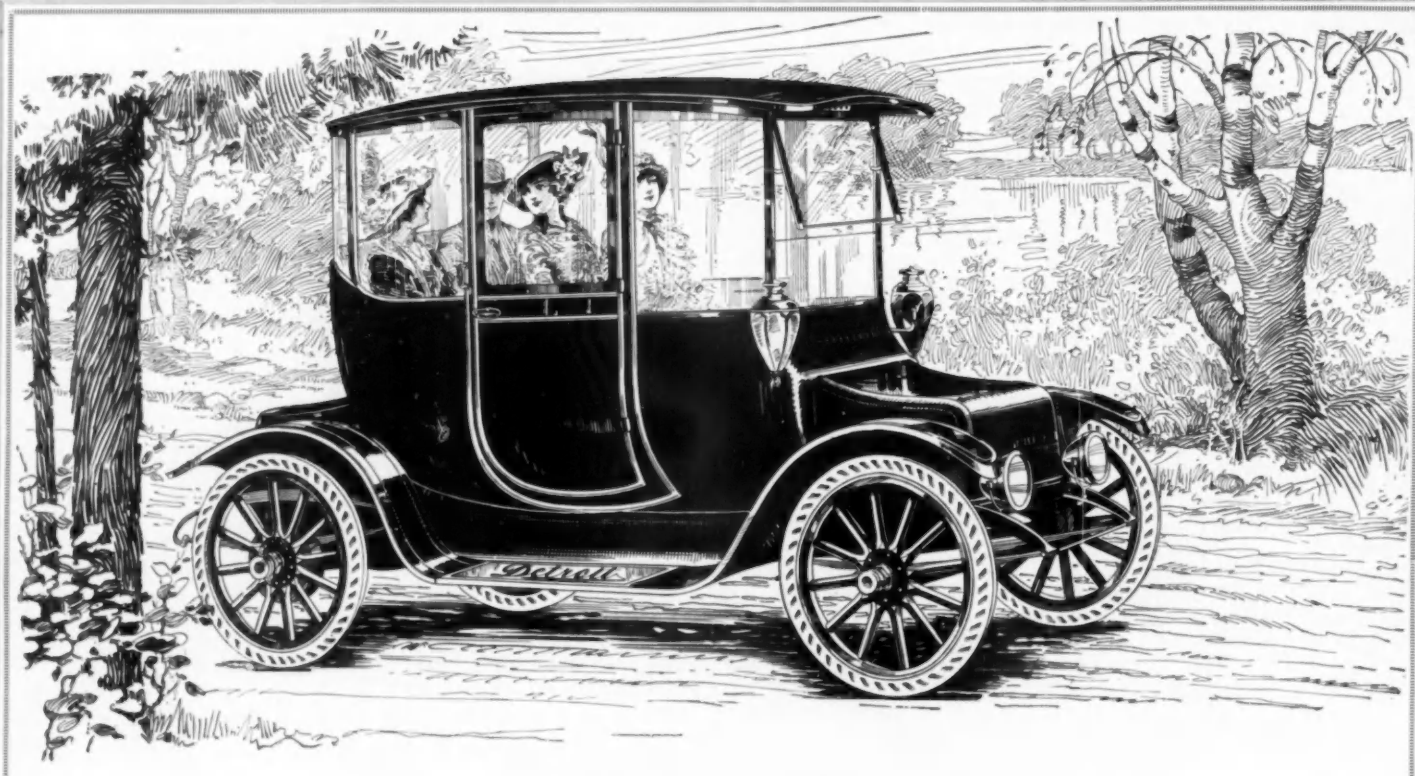

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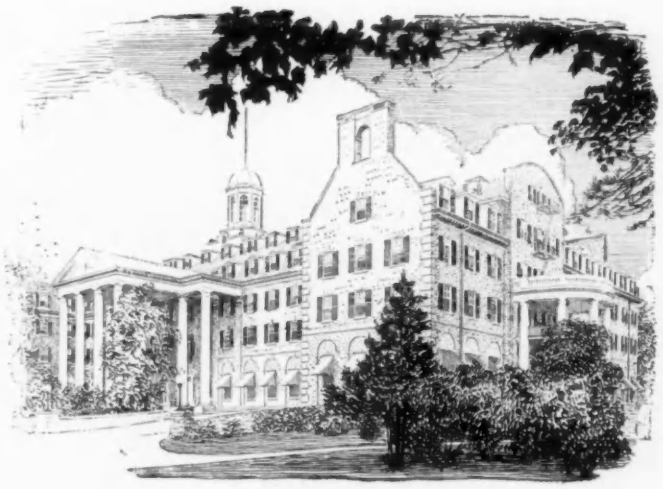

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